AUGUST 1956 50 CENTS

8 dance MAGAZINE

In this issue:
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NEWS of Dance and Dancers

9th AMERICAN DANCE FESTIVAL

The **Connecticut College School of the Dance** is sponsoring its **9th American Dance Festival** at New London Aug. 16-19. At press time programs were not set for the 5 performances, but the line-up of artists will include: **Jose Limon & Co.; Anna Sokolow's Dance Theatre; Alwin Nikolais' Playhouse Dance Co.; Pauline Koner,** with **Elizabeth Harris** and **Lucy Venable;** The **Ruth Currier-Betty Jones-Richard Fitzgerald** Trio; **Margret Dietz; Birgit Akesson;** and the **Doris Humphrey** Repertory Class (in a revival of "Song of the West").

The school reports a record enrollment of 150, from 26 states and 6 foreign countries. August speakers in the lecture series, which has the theme, "The World That Artists Make," are Anna Sokolow and Alwin Nikolais, on Aug. 6 and **Delia Hussey,** directing a demonstration of children's work, on Aug. 13.

LAURENT NOVIKOFF DIES

Laurent Novikoff died of a heart attack June 18, at the age of 68, at his home in New Buffalo, Mich. The Moscow-born dancer, ballet master and teacher, who had appeared with the Moscow Imperial Ballet and the Diaghilev Ballet Russe, was best known in the US for the tours he made as partner to Anna Pavlova. For 4 seasons, beginning in 1929, he was ballet master of the Chicago Civic Opera, and he then established his own school in Chicago. In 1939 he became an American citizen. From 1941 to 1945 he was ballet master of the Metropolitan Opera. Mr. Novikoff's most recent activities were the operation of a summer school in New Buffalo, and occasional programs produced for the Michiana Shores Summer Theatre.

BORIS AND HOBI TO WINNIPEG

The **Royal Winnipeg Ballet** has announced that **Ruthanna Boris** and **Frank Hobi** will direct and head that co. for the coming season. Earlier this year the pair had appeared with the Canadian co. as guest stars, and Miss Boris choreographed "Pasticcio" for the group. Rehearsals begin in early Sept., and the '56-'57 plans include new productions, a season in Winnipeg and a tour.

THE SEASON AHEAD

Dance will be booming on the US tour circuit during the '56-'57 season, with booking managements reporting a new high in demands for dance attractions.

Columbia Artists Management opens the season with the American bow of the **Royal Danish Ballet** at the Metropolitan Opera in a 2-week season beginning Sept. 17. The co. of 66 then appears in 11 other US and Canadian cities through Oct. 28 . . . Other Columbia attractions will be the **Chicago Opera Ballet** in **Ruth Page's** "The Merry Widow" and "Revenge." **Marjorie Tallchief** and **George Skibine,** on leave from the **de Cuevas Ballet** will be starred . . . German dancers **Liselotte Koester** and **Jockel Stahl** . . . "Ballet and Ballads" with modern dancers **Emily Frankel** and **Mark Ryder** and singer-guitarist Will Holt . . . **Marina Svetlova** with ballet partner **Gilbert Canova,** plus a Spanish dancer . . . **Lola Montes** and her Spanish co. (touring the Western states) . . . **Federico Rey** and **Pilar Gomez.**

Sol Hurok will feature 2 imports: the **"Kolo" Yugoslav Folk Dance Co.,** due in Oct., and the **Moiseyev Folk Ballet** from the USSR, expected in the Spring . . . Mr. Hurok's ballet attractions will be the quartet of **Nora Kovach, Istvan Rabovsky, Sonia Arova and Job Sanders,** in the Fall, and beginning in Feb., following their Int'l. Exchange Program-ANTA tour of Europe and the Near East, **The Ballet Theatre** . . . Mr. Hurok sent **Paul Feigay** of the Ford Foundation TV Workshop to Thailand to scout for a Siamese dance co. Possibilities for such an import, however, do not seem likely until the '57-'58 season.

The **New York City Ballet** tours Austria, Switzerland, Italy, Germany, Belgium, France, Denmark and Sweden (also with Int'l. Exchange Program-ANTA assistance) until Nov. 11. Their NYC Center season begins about Christmas time. No US touring dates are as yet in sight.

David Libidins has the **Ballet Russe de Monte Carlo** solidly booked for another cross-country US tour from Oct. to Mar.

Consolidated Concerts Corp. has announced a 10-week of the Mid-West and South by **Carmen Amaya** and her co. of 16, beginning Oct. 1.

Kenneth Allen Associates are bringing the **Paris Ballet of Lycette Darsonval** for an Oct.-Dec. coast-to-coast tour. Featured as Mlle. Darsonval's partner in the co. of 8 will be **Gerard Ohn.**

The **William Morris Agency** reports a Mid-West and Southern tour during Feb. and Mar. for the **Nat'l. Ballet of Canada,** and — following their return from Europe in late Jan., **Jose Greco & Co.,** in a transcontinental tour which closes in San Francisco Mar. 29.

(over)

(continued from page 3)

Albert Morini brings from Europe the **Ballets Basques de Biarritz,** a co. of 27 which makes its American debut on the Jan. 13 Ed Sullivan TV Show, then embarks on a cross-country tour until Easter.

Musical Artists' attractions will be **Jose Limon & Co., Jean Leon Destine & his Haitian Dancers, Emily Frankel & Mark Ryder's Dance Drama Co.** (a group of 6, touring between engagements of the Frankel-Ryder "Ballets and Ballads" under Columbia's management), **Paul Draper.** In addition, they are presenting **Maria Tallchief and Andre Eglevsky,** and **Melissa Hayden** and Mr. Eglevsky in a number of symphony and concert dates. There will also be a series of tour engagements for the **Doris Humphrey Dance Theatre** (an outgrowth of the Juilliard Dance Theatre).

Concert Associates have booked for Southern and Mid-West tours the **Robert Joffrey Theatre Dancers,** a group of 6 headed by **Glen Tetley, Beatrice Tompkins and Gerald Arpino.**

The **Assn. of American Colleges** has an Oct. series of university dates for the **Ruth Currier-Betty Jones-Richard Fitzgerald** trio.

National Artists Corp.'s Lecture and Special Attractions Div. will be presenting tours by **Carola Goya and Matteo** . . . Concertina virtuoso Boris Gregory and dancer **Rod Strong** . . . ballet soloist **Irene Hawthorne** . . . and **Dame Ninette de Valois,** Dir. of the Sadler's Wells Ballet, in lecture engagements from mid-Oct. to mid-Dec.

NEW CORRESPONDENTS

DANCE Magazine welcomes three new foreign correspondents: **Giovanni Caradente,** for Italy; **Sven Sorgenfrey,** for Denmark; and **John Fealy,** for Mexico.

CANADIAN BALLROOM CHAMPIONS

Corte, the Dance Club of Halifax, Nova Scotia, was host for the 1st Canadian Closed Amateur Ballroom Dancing Championships on June 15. In the tournament, directed by **Gunter Buchta,** contestants danced the Slow Waltz, the Quickstep, the Tango, the Slow Foxtrot and the Viennese Waltz. Winning 1st place were **John Bulloch** and **Chris Sanger** of Toronto. Judges were **Mrs. Joyda Parry** of Halifax, **James Clelland,** of Toronto, and **Basil Valvasori,** of Hamilton. Event was sponsored by the **Canadian Dance Teachers Assn.**

EAR TO THE GROUND

The Douglas Moore-John Latouche opera, "The Ballad of Baby Doe," was a hit during its premiere run at the Central City, Colo., Opera House. Co-directors were **Hanya Holm** and Edwin Levy. Michael Myerberg has announced he will bring it to B'way this season . . . Dance comics **Mata and Hari** have been signed by NBC-TV to choreograph, and also appear in the new **Ray Bolger** "Washington Square" series, scheduled for alternate Tues. nights beginning Sept. 25. Shows will be telecast live from NYC . . . **Dedee Wood and Marc Breaux** have been signed as dance leads for the new B'way musical, "Li'l Abner." Both will be assistants to choreographer **Michael Kidd,** who is also directing.

CHANGE OF ADDRESS

When requesting a change of address on your subscription, please give four weeks notice and be sure to provide your old as well as your new address. Also include postal zone numbers for both addresses.

Bambi Linn and Rod Alexander were Edward Murrow's "Person to Person" guests on CBS-TV June 21 . . . **Gene Kelly's** "Invitation to the Dance" was voted the No. 1 film entered in the Berlin Film Festival. An album of the film's musical score has been issued by MGM Records.

Nora Kovach and Istvan Rabovsky return Aug. 16 from Europe after guesting with the **de Cuevas Ballet,** to begin rehearsals for their fall Hurok tour. This season they also play supper club dates, including an engagement in the Cotillion Room of NYC's Hotel Pierre. Tours of Japan and Australia are probabilities for the Spring . . . The non-profit **Tchaikovsky Foundation** in NYC has recently published a new piano score of the Pas de Deux from "Don Quixote" by Ludwig Minkus. Sales will benefit the organization's Scholarship Fund . . . **Dance Educators of America** presented 2 "contribution to dance" awards at their July 19 convention banquet in NYC — to **Maria Tallchief,** and to **Bambi Linn and Rod Alexander.** Presentations of the trophy to Miss Linn and Mr. Alexander was also made on the Steve Allen TV Show July 18.

TO SET THE RECORD STRAIGHT

Eveline Cournand, founder of the new **Theatre d'Art du Ballet de Paris,** has sent word which clarifies the organizational structure of the group now being formed. Artistic director and ballet mistress is **Tatiana Piankova,** Russian dancer who has been teaching in NYC and Paris. Mlle. Cournand has brought **Vitale Fokine** to France under a 2-year contract to reproduce, as authentically as possible, several of the ballets of his father, **Michel Fokine.** The new co. will number about 20 young dancers, all to be billed equally.

INTERNATIONAL NOTES

The London Museum is presenting an **Anna Pavlova** Commemorative Exhibition from Sept. 4 to Dec. 31. The comprehensive showing of portraits, photos, sketches, costumes and designs will occupy 5 rooms and will draw from collections in France, Holland, the USA and the USSR. **Arnold Haskell** has written the introduction to the souvenir catalog . . . This summer's production of Gluck's "Orfeo" at the Athens Festival will be choreographed by **Rosalia Chladeck.** Greek dancers **Theodora Stratos** and **Agapi Evangelides** have been invited to do the dance leads.

Renzo Raiss, ballet master of Die Theater der Freien Hansestadt in Bremen, Germany, has been in the US since Dec. searching for dancers to supplement those at the Bremen Opera House. Selected at his auditions were **Christine Hennessy,** of Providence, **Joseph Savino** of St. Paul (both from the Ballet Russe de Monte Carlo), **Harriet Hoctor,** of Providence, **Henry Grant,** of Portland, Me., **Joan Laird** and **Patricia McVarish,** of Boston, **George Meyers,** of Sewanee, Tenn., and **Charles M. Taboas,** of NYC. Dancers were due in Bremen July 26 for the Aug. 15 opening. Present plans call for the American group to stay for 3 years in Germany.

French dancer **Ginette Bastien,** who has schools in Carcassonne, Lezignan, Narbonne and Montauban, flies to NYC Aug. 5 for a series of visits to American dance schools. She plans to report her observations in a series of French magazine articles.

Alice Nikitina, Sec'y of the "Prix Terpsichore," which she established in memory of Diaghilev, has announced that the 3rd annual scholarship competitions will be held in Paris next Dec. Awards are in 3 groups: for children from 7 to 11, and from 12 to 16, and for choreographers from 14 to 40. Information may be obtained from Alice Nikitina, Hotel Palais D'Orsay, 9, Quai Anatole France, Paris VII.

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BALLERINA DIPLOMAT

DANCE Magazine Editor **Lydia Joel,** back from Europe, reports that members of the **Sadler's Wells Theatre Ballet,** featured last month at the Granada Festival in Spain, were dismayed on arriving in Madrid to learn that their plane could not continue to Granada because of inadequate landing facilities there. Instead of a short flight, they had to make a wearisome 13-hour trip by bus. After arriving, guest star **Svetlana Beriosova,** ballet master **John Field** and others met with members of the Spanish press. One journalist asked Miss Beriosova what she considered the principal requisities for becoming a ballerina. After a moment's thought, she replied: "First, musicality; second, courage; and third, physical aptitude." In the circumstances, the order of listing would seem to reflect a dancer's fine sense of diplomacy!

DANCE SCENE USA

Erika Thimey's Dance Theatre in Washington, D.C., in collaboration with the D. C. Recreation Dept., appeared during July in "Summer Dance Stories for Family Groups," on "The Seesaw Circuit" — 8 playgrounds throughout Washington. New works in the free-of-charge performances included "The Bird Prince," "The Enchanted Forest" and a suite of English and American ballads. Programs were a project of the Dance Theatre's summer Performing Workshop. Miss Thimey also was guest lecturer and dancer July 16 at the Southern Unitarian Inst. in Blue Ridge, N. C.

Following the B'way demise of "Shangri La," **Robert Cohan** departed July 9 for Dallas to do the male dance lead in the State Fair Musicals' "Can Can," choreographed by **Donald Saddler** . . . **Eleanor King** appeared with **Martha Nishitani** and her group in a recital July 12 at the Cornish Theatre in Seattle . . . **Sally Ray** is Folk and Square Dance Leader this summer at Stonegate Lodge, Long Lake, NY.

Michael Richards & Dance Co., who have their Hq in Norwalk, Conn. will do a tour in Sept. of Conn. cities under American Legion sponsorship. In the group are **Constance Baker, Armand Dube, David Miles and Irene Nemeth . . . Linda Verill Mary Craighill and Louis Tupler,** with guitarist Charles Byrd, gave a joint modern dance concert June 9 at the Arts Club of Washington, D.C. Mr. Byrd, a pupil of Segovia, composed the music for Mr. Tupler's "Hamlet Fantasy." . . . Minneapolis modern dancer **Gertrude Lippincott** was one of the featured performers at the Arts Festival of Ball State Teachers Coll., Muncie, Ind., June 25-28. She presented a lecture-demonstration, "From the Walk to the Dance," and appeared in Lukas Foss' "A Parable of Death."

HELP WANTED!!

The Music Div. of the NY Public Library is seeking an experienced librarian to work as music cataloger and as reference asst. for the Dance Collection. The temporary position (not to exceed 3 years) requires graduation from an accredited college, with a major (or a solid course concentration) in music; graduation from an accredited school of library service (or the equivalent in library experience); familiarity with dance history and literature; and preferably training in at least one dance technique. A good reading knowledge of Italian is also required. Those possessing such remarkable qualifications may apply in person, or mail full resumes of education and experience, to Alan L. Heyneman, Chief of the Personnel Office, NY Public Library, NYC 18. Salary: $4,500, 1st year; increments of $240 the 2nd and 3rd years.

PERSONALS

The stork is due for visits to **Carmen de Lavallade and Geoffrey Holder;** to **Esta and Donald McKayle;** to **Sandra and Fred Pine;** and to **Betty Byrd and Danny Hoctor.**

Recent marriages: **Charlotte Jones** and **Tony Matthews-Bocchino,** of NYC's Dance Circle; **Virigina Bosler** and composer **Hubert Doris,** a member of the Columbia U. Music Dept. faculty.

REGIONAL COMPANIES

A group headed by **Gene Galle** has begun work on organizing the **Amarillo, Tex., Civic Ballet** and are making efforts to set up a festival association for the area . . . The **Santa Monica, Calif., Civic Ballet** provided dancers for the June 23 & 24 performances of "La Traviata" by the Santa Monica Civic Opera. Soloist was **Aleta Davis,** and choreographer was **Andrev Tremaine,** the Ballet's director.

Peggy Dexter, Dir. of the **Birmingham Civic Ballet,** was a July visitor to NYC, where she consulted with **Nathalie Branitzka** on choreography for "The Nutcracker," which will be the co.'s Dec. 22 presentation. **Gage Bush** will dance the Sugar Plum Fairy. The Birmingham Ballet's 6-week summer course, under ballet master **Leonard Boucher,** began July 9.

The **Montreal Theatre Ballet** made its debut May 11 with 5 new works, all with scores by Canadian composers. Choreographers are **Brian MacDonald, Elizabeth Leese and Joey Harris** . . . Montreal teacher and TV choreographer **Heino Heiden** has been preparing a work for the **Ottawa Ballet,** directed by **Yolande Le Duc.** Since his return from Europe Mr. Heiden has been guest teaching weekly at the Le Duc School.

(over)

CALENDAR OF EVENTS
AUGUST

New York City:

Aug. 1, 2, 8, 9, 15, 16, 22, 23, 29, 30
"Three For All," starring Paul Draper; Carnegie Recital Hall; 8:30

Across the Country:

JACOB'S PILLOW DANCE FESTIVAL
Lee, Mass.

Aug. 1-4, 7-11
San Francisco Ballet
Aug. 17 & 18
Irina Borowska & Alan Howard; Emy St. Just & Co.; Tommy Marlowe; Rebecca Harris
Aug. 24 & 25
Nina Novak & Leon Danielian; Anna Sokolow's Thea. Dance Co., Gina
Aug. 31 & Sept. 1
Lois Smith & David Adams; Myra Kinch & Co.; Lotte Goslar

AMERICAN DANCE FESTIVAL
New London, Conn.

Aug. 16, 17, 18 (mat. & eve.), 19 (mat.)
Jose Limon & Co., Anna Sokolow Dance Thea.; Henry St. Playhouse Dance Co.; Pauline Koner & Co.; Ruth Currier & Co.; Margret Dietz; Birgit Akesson; Doris Humphrey Repertory Group

BALLET THEATRE DANCERS

Aug. 6-11, Matunuck, R. I.

BALLET RUSSE DE MONTE CARLO

Aug. 2 & 3, Red Rocks, Denver, Colo.; 8-11, Ravinia Pk., Ill.

SAN FRANCISCO BALLET

Aug. 12-14, Kennebunkport, Me.; 15, Denver, Colo. Race Track; 16, Red Rocks, Denver

PAUL DRAPER

Aug. 8, Valley Forge Music Fair; Phila.; 12, Lake Tarleton Club, Pike, N. H.

NINA NOVAK & LEON DANIELIAN

Aug. 19, Southern Vt. Art Center, Manchester

(continued from page 5)

SCHOOLS AROUND THE COUNTRY

August events at the **Perry-Mansfield School,** Steamboat Springs, Colo., include the annual Square Dance Festival Aug. 11; "Lysistrata," directed by Charlotte Perry and choreographed by **Eleanor King,** Aug. 12; 4 new ballets by **Drid Williams,** Aug. 18; and a dance demonstration, directed by **Virginia Tanner,** Aug. 24.

Tatiana Grantzeva was guest teacher during June and July at **Margot Dean's Ballet School** in Ft. Worth, Tex. . . . Recent annual production by students of **Lillafrances Viles** in Hyde Park, Mass., was titled "Petit Carnival" and was given as a benefit for the local VFW post . . . Over 250 students participated in last month's recital by **Tatiana Kuchinsky's Dance Arts Studio** in Montreal. Production was an original full-length ballet by Mme. Kuchinsky based on "Snow White and the 7 Dwarfs" . . . "County Fair" was the theme of the 76th annual dance recital presented on June 20 by pupils of the **Leo Kehl School of the Dance, Madison, Wisc.** . . . **Vera Keller's Broadway School of Dance,** Passaic, N. J., has awarded Pavlova Scholarships to **Elaine Miskiv, June Hackett, Betty Ann Puzio,** all age 9, and to **Nadine Wawin,** 7, and **Michelle Toscani,** 6.

HELEN JEANETTE WHEELER DIES

Helen Jeanette Wheeler, well-known dance teacher of Cleveland, O., and President of the American Society of Teachers of Dancing, died unexpectedly in Cleveland on June 24. Miss Wheeler had been a member of the American Society since 1921, was Past Pres. and for 20 years a member of the Dance Masters of Ohio, and a longtime member of the Dance Masters of America. As a result of her extraordinary success in children's dance on city playgrounds, she was appointed Cleveland's 1st Dance Director in 1919, a post she held for many years.

The American Society's 1st V.P., William E. Souder, of Bridgeton, N. J., is Acting Pres. until the new elections this month.

SCHOOLS AROUND NEW YORK

Sergei Denham has announced that scholarships in the **Ballet Russe de Monte Carlo School** have been awarded to **Toby Friedman,** 11; **Michael Linda Kelder,** 15; **Lynn Mahler,** 12; **Ronnie Mahler,** 14; **Bryna Marcus,** 12; **Dorothy Mattis,** 15; **Patti Milligan,** 16; and **Cynthia Ruscoll,** 12. Examination judges for the scholarship audition were: **Mr. Denham, Alexandra Danilova, Nina Novak, Maria Swoboda, Anna Youskevitch, Edward Caton, Leon Danielian, Frederic Franklin, Michel Katcharoff, Casimir Kokich and Igor Youskevitch.**

Mme. Alexandra Fedorova-Fokine has opened a new ballet studio at 2121 B'way . . . **Michael Maule** has been engaged as ballet instructor for the new **Andre Eglevsky-Melissa Hayden** School in Cedarhurst, L. I. . . . **Boris Novikoff's School of Russian American Ballet,** at the June 24 student program, awarded 1956 "best student" trophies to **Patricia Kieffer,** of the children's classes, and **Elaine Bremer,** of the adult classes.

The **Albert Butler School of Dancing** of NYC is also holding summer ballroom classes at Kutscher's Country Club, Monticello, NY . . . The **Earl Atkinson School of Dance Arts** in Brooklyn had 8 pupils graduate to professional positions in June — 2 joining the Radio City Rockettes, 3 with the Manhattan Rockettes on the road, and 3 securing teaching positions . . . NYC instructors **Mr. and Mrs. John Clancy** conducted an all-day ballroom session June 21 for Syracuse, NY, teachers . . . Sculptures by **Priscilla Frank and Louise Gelenter,** dance students of **Eve Gentry,** were chosen for the recent Lever Bros. exhibit of art works by H.S. pupils.

HIGH POINT, LOW POINT

DANCE Magazine collaborated with Dumont TV's **Virginia Graham** in arranging the July 11 "Food for Thought" program in NYC. Miss Graham interviewed **Yuriko** and **Gemze de Lappe,** currently in "The King and I" film, and **Daphne Dale,** of "Invitation to the Dance."

Miss Graham asked each about "high points" and "low points" in their lives. Yuriko recalled that, like other Pacific Coast Japanese-Americans, she was sent to a relocation center in Arizona during World War II. With no certainty about how long the confinement might last, she was fearful that her dance career was over. However, she turned to teaching and organized dance classes for 150 children of the center. Her high point was in NYC after the war when she was chosen for the Martha Graham co. and thus rescued from a seamstress job.

Miss de Lappe related that, after her successes in "Oklahoma!" on B'way, on tour, in London and in Australia, she returned to NYC to encounter a long bleak period where there seemed to be no employment prospects. She, too, turned to teaching, which she found rewarding, especially when she spotted in her classes such colleagues as **Sono Osato,** and her own mentor, **Agnes deMille.**

Miss Dale's low point was a doctor's report that a torn leg ligament would probably halt her career. But, during 2 years of inactivity, her own determination and good medical care brought her back to ballet full tilt. High point was in London when she was dancing "Swan Lake" as a double for Gene Tierney. A visitor to the set, **Gene Kelly,** immediately asked her to appear in "Invitation to the Dance."

CHICAGO NEWS

Helen Gallagher was a tremendous success in "Guys and Dolls," which **David Tihmar** directed at the Music Theatre. Tihmar's dice game ballet-in-the-round was an especially good bit of staging (greatly helped by the custom of shooting craps in a circle) . . . "What's the Rush?" the Robert Q. Lewis package revue, is playing in this vicinity to packed houses. Choreographer **Felisa Conde,** who is something to crow about, is using 6 dancers: **Don Liberto, Lee Becker, Dorothy Scott, Richard Tone, James Tarbutton and Mara Lynn.** They are all adept at their specialties, give zest to many a skit, and Becker, Scott, Tone and Tarbutton are terrific in a satire of revue dances, wonderfully set by Miss Conde.

Adele Artinian celebrated 25 years of dance teaching in Milwaukee by giving a Silver Anniversary Revue in the Uptown Theatre. The occasion was marked by special awards and gifts sent to Miss Artinian by the **Dancing Masters of Milwaukee** and the **CNADM** . . . **Eric Braun** is teaching this summer in the **Allegro School** in Chicago and giving special courses in Hinsdale, Deerfield and Highland Park.

Ann Barzel

LONDON DATELINES

Festival Ballet returned to London July 11 for their summer season at Royal Festival Hall. This follows a highly successful continental tour, including performances in Israel and at the Holland Festival. Novelties in the repertoire are "Homage to a Princess," created for the Prince Rainier-Grace Kelly wedding festivities, and a new ballet "Les Deux Errants," which has book and choreography by **Wolfgang Brunner,** a member of the co. Music is by Bill Russo, and decor and costumes by Dan Snyder. Later in the season the co. will present "Coppelia," in the character version performed by the Royal Danish Ballet. This will be staged by **Harald Lander.**

On Aug. 6 **Les Ballet Africains de Koeta Foudeba** return to London for a 3-week season at the Palace Theatre. This is the speediest return visit of any exotic dance troupe for a very long time. In Sept. **Antonio and his Spanish Ballet** come to London for a season of 8 weeks.

July is vacation month for most British dancers; they scatter all over the globe, some for holidays, some to teach, some to give performances in their native territories. 2 Sadler's Wells dancers, for example,

(continued on page 79)

They Can't All Be Wrong

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REVIEWS

BY DORIS HERING

Ballet Russe de Monte Carlo
Lewisohn Stadium
June 23, 1956

The element that moulds a group of dancers into a ballet company is a point of view — a consistent esthetic base from which all of the dancers, no matter how individual, are required to work. It is a long time since the Ballet Russe de Monte Carlo has had this base. Instead, it allows its dancers to pursue the path of "uncontrolled eclecticism."

In this single New York performance there were four ballerinas, all looking as though they had descended upon the company from different epochs in the history of dance. Gertrude Tyven, who performed in Ruthanna Boris's *Cirque de Deux* (which by now has lost its original humorous point), has a fundamentally simple, athletic, contemporary style. But she is still dancing in the shadow of Danilova.

Nina Novak, paired with Frederic Franklin in the *Black Swan Pas de Deux*, clings to an approximation of the late Nineteenth Century Russian style, with the bent knee arabesque and a determined brittleness of attack. Irina Borowska, who mimed Zobeide in *Scheherazade* and danced Myrtha in the *Giselle* second act, has the fire and slightly exaggerated line of the Ballet Russe style of the Nineteen Thirties. It is an unusual style for so young a dancer and one that should not be encouraged if she is to develop to her fullest potential.

Alicia Alonso's dancing is, of course, in the finest contemporary tradition, with the dancing body performing as a glorious and natural extension of the music.

Among the featured male dancers, Alan Howard, Frederic Franklin, Victor Moreno, and the incomparable Igor Youskevitch, the style difference was not so urgent. Although the choreography for *Scheherazade* is by now almost obliterated, Mr. Moreno made a vital Favorite Slave. In *Cirque de Deux*, Alan Howard seemed a bit out of condition, with a resulting tension in the upper body and laxity in beats. Mr. Youskevitch and Mr. Franklin can always be counted upon for solidly professional performing, even in the distracting precincts of a Lewisohn Stadium.

There seemed to be several interesting young dancers in the corps, and in the

(continued on page 75)

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DANCE IN THE MOVIES

BY ARTHUR KNIGHT

The King and I

No question about it, when Hollywood sets out to do things in a big way it has the resources to be colossal. Merely colossal is probably an understatement of 20th Century-Fox's intentions with their film version of the Rodgers-Hammerstein musical play, *The King and I.* At $6,500,000 it is probably the most expensive musical ever filmed; and the $500,000 of this spent on Jerome Robbins' 15-minute dance interlude, *The Small House of Uncle Thomas,* makes it unquestionably the costliest single ballet ever staged anywhere, any time. The film's settings have a vastness and opulence that stagger the eye, the costumes a richness and beauty that take the breath away. It would perhaps be too much to say that all of this décor, this glittering, sumptuous finery and lavishly designed settings, have smothered the tender and human story of a headstrong English schoolmistress and the semi-civilized King of Siam that is the center of the film. But spectacle and the intimate drama sit uncomfortably together; indeed, they tend to cancel each other out. As a result, although the picture is almost slavishly faithful to the stage original (only two songs are omitted), some of the heart and warmth have disappeared. What takes their place — the excellent performances, the superbly recorded score, the settings of pure extravaganza — all of these are impressive enough. But they do lack that special charm and radiance that made the play such a cherishable experience.

The happiest exceptions come in the dance numbers created by Jerome Robbins. Although he is credited with the staging of the musical sequences as well, his main chance to prove himself lay in *The Small House of Uncle Thomas;* and in this winningly naive, enormously inventive staging of the Harriet Beecher Stowe classic as it might have been interpreted in Siam in 1862, he has devised as perfect a dance sequence as has ever been put on the screen. There are no settings, merely blue-black draperies before which are placed cut-outs of Uncle Tom's bright pink cabin, or which part to reveal the golden steps of the stairway to heaven. Scenes are changed by the simple expedient of having two dancers cross the stage swinging large noisemakers while black-clad figures whisk away the setting. A river is suggested by a trembling white sheet that smooths out to become the ice-bound Ohio, a forest is a throng of dancers waving their arms, a storm a sudden spray of paper streamers freezingly white against the black background. Visual richness comes from the masks and costumes designed by Irene Sharaff, one more handsome than the other.

Within the framework of these simple (but oh so costly!) props, Robbins has worked miracles of subtle yet precise expression. The fundamental tone of the ballet is humorous, the humor of a well-known work translated into a foreign and unsophisticated tongue. But by bringing on stage a large red banner, he sets a mood of menace and fear. For panic, he moves his camera in close among the darting dancers. Simon of Legree, an awesome figure in tall headdress with long tapering fingers on one hand and a crooked sword in the other, is made more awesome still by being photographed from a low camera position. The dance movements skillfully combine Oriental stylization with balletic pantomime. Eliza crosses the ice with a gentle, gliding step that extends itself into a lovely duet as she is aided in this "miracle" by a Heavenly Angel. Similarly, the masked bloodhounds pursue Eliza on all fours, sniffing as they go, but always retaining a sense of ritualistic movements. Best of all is Robbins' knowing use of the conventions of Oriental theatre, the moments when the property men lower their cut-out clouds as Eliza climbs the mountain or gently pull the clouds aside as Little Eva ascends to heaven. Here with simplicity, with sureness of effect the film creates a sense of wonder and enchantment, a theatrical glamour and charm that are too often lacking elsewhere. The dancers, many of them from the original stage cast, include Yuriko, Michiko Iseri, Marion Jim and Gemze de Lappe. But the real star is Jerome Robbins, the choreographer.

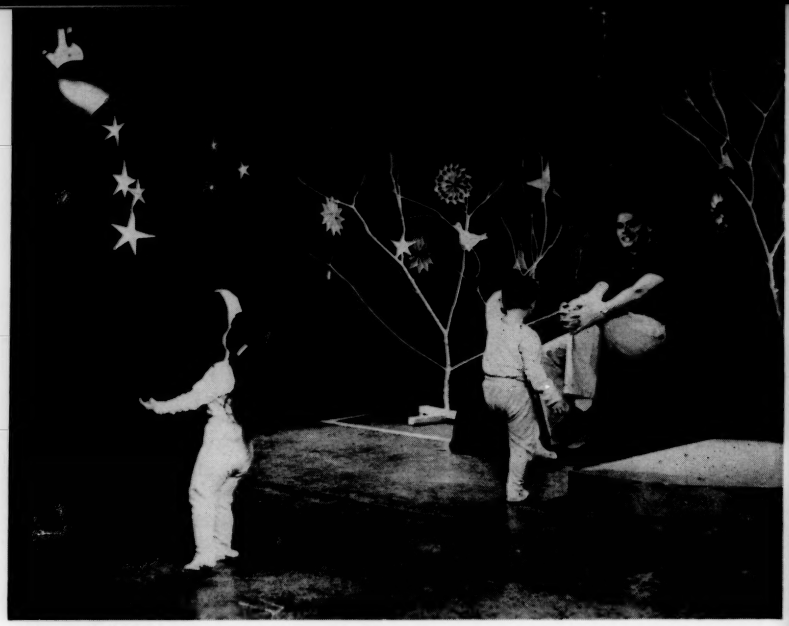
Bullfight and Dances of Spain

One frequently encounters literary references to the numerous similarities between the formalized spectacle of *bullfighting* and ballet. A French-made documentary film, *Bullfight,* serves as an informative introduction to this art and a convincing demonstration that these resemblances are not purely literary. The work of Manolete, shown in slow motion, combines precision, grace, economy and improvisation in a flow of movement that any dancer might well envy. New censorship regulations permit the inclusion of "the moment of truth" — or, if you wish, the moment of slaughter. Perhaps to compensate, there is also an extended sequence in which it is the matador, not the bull, who finds death in the afternoon . . . Showing along with *Bullfight* is a short reel featuring Antonio and Rosario in *Dances of Spain,* assisted by the Ballet Espagnol. The film was photographed by someone who obviously has a strong feeling for the traditional Spanish dances, knowing when to show the feet, the hands and the entire body. Unfortunately, the second and longer of the two dances is one of those "cinematic" ballets that never quite makes the compromise between theatre and film. The result is a hodgepodge of "effects" shots breaking the continuity of the dance, dispelling the exhilaration of Antonio's feverish footwork.

Tommy Rall, Indian

Throughout Universal's latest Indian epic, *Walk the Proud Land,* starring Audie Murphy, the face of one of the Apache braves looked disturbingly familiar. Finally, toward the end of the picture, there was a big war dance in which this Indian alone seemed to have any idea of what he was supposed to be doing. Suddenly, leaping over a bonfire, he rushed forward with a blood-curdling yell until his features filled the huge CinemaScope screen . . . Tommy Rall! *THE END*

REGIONAL TELEVISION TURNS TO DANCE



"HOP, SKIP AND DANCE": A program for the nursery set has been scoring a widespread success with San Francisco TV audiences. On the non-commercial KQED, dancer-choreographer-teacher Dick Ford, formerly a member of the Halprin-Lathrop dance group, has as his guests a half dozen tots aged 3 to 5, for his weekly show, "Hop, Skip and Dance." In a TV playroom setting of fanciful toys and storybook pictures, Ford leads the youngsters in creative dance improvisations. Above, one little guest tries to pick a star for her tree, as another dances for Mr. Ford.

EDUCATIONAL TV DANCE SERIES: "Exploring the Fine Arts" is one of ten TV programs presented each week by the Philadelphia Board of Public Education over WFIL-TV, which provides the time as a public service. The morning programs, many of which have been devoted to dance, weekly reach 93,000 viewers in schools in addition to home audiences. In the photo below, from a typical telecast, folk and ethnic dancers Audrey Bookspan and Bill Heider, following a preliminary analysis, perform a lively Israeli Hora. Among other groups who have appeared on the program are the Philadelphia Civic Ballet and the Thomas Cannon School of Ballet.

Edgar S. Brinker

dance MAGAZINE

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coming . . .

Flamenco or What?

Almost everything in Spanish dance get labelled as Flamenco these days. Carola Goya makes a helpful clarification of a confused situation.

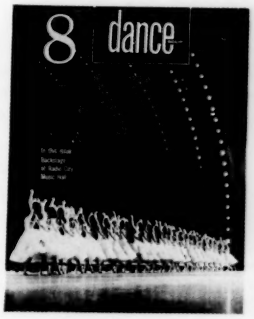
What Lucian said about dancing

The Romans also had some words for it. The Dialogues of a famous ancient hits the nails on lots of contemporary heads. Carolyn Parks has assembled the fascinating material.

Dancer Audrey Hepburn

The story of the famed and lovely actress who trained to be a ballet dancer is told by William Hawkins.

And more, more and more about the never-ending delights of the world of dance.



on the cover . . . the Radio City Music Hall's Corps de Ballet in action. Along with the Rockettes, they form an integral part of every stage production at this beloved American theatrical institution. (see pp. 14-23)

BACKSTAGE BOOBY TRAPS

Backstage hazards are many, and dancers have a few special ones of their own

BY KAY AMBROSE

At the present time theatrical enterprises on this continent are increasing daily, and are as divergent in type as they are staggering in number. They range from Hollywood's mammoth battle-and-flood productions to various kinds of kiné-cocktail; from reconstituted Shakespeare in the grand manner to small bands of strolling players. Instead of the yearly season of the one great Russian ballet company of pre-war days, American audiences can now take their pick from a number of major touring companies. Following along is a sort of comet's tail of dance festivals, recitals and amateur ballet. Over all shines the kindly light of the television set, offering hope eternal to shoals of performers.

The lights of a TV studio were the cause of this article. Two fell down. One just missed a pretty young announcer, another frightened the wits out of some performing dogs. The bulb of yet another light exploded and, as it was not protected by the usual transparent screen, showered broken glass over a large area.

These exploding and falling spotlights were, admittedly, part of the equipment of those makeshift studios which have had to be hurriedly improvised in any space large enough to house commercial programs and their subsidiary entertainments. But this is all part of theatrical enterprise, and these incidents served to point up an aspect of the entertainment world which is being neglected in the general scurry of development and the consequent enlistment of inexperienced personnel. It is the *danger* aspect.

Theatre safety precautions — whether symbolized by fire-buckets or presence of mind — are a part of tradition. You will find that those who have been closely connected with the stage for some time tend, instead of growing inured to its perils, to become increasingly cautious. For instance, you will never catch an experienced actor running backstage; and any professional ballet dancer will tell you that the concrete floor in the average television studio is a greater danger to the safety of hips, legs and ankles than the unlikely potential of a falling spotlight. And, to a certain extent, forewarned is forearmed.

So perhaps a brief study of some of the "traditional" dangers of the legitimate theatre would be timely, with some reference to present day conditions and the mishaps which lie in wait for the dancer.

There are literally hundreds of ways of getting hurt in the theatre, and countless opportunities for flood and fire. Either of these means famine to theatricals. Some accidents are inevitable in every walk of life, but in the theatre, the perpetual warning must be "keep your heads — keep your heads!" Failure to keep your wits about you is the cause of trouble, ninety-nine times out of a hundred.

Perhaps the greatest danger of all, the most rapid, frightening, devastating and fatal, is that of fire. With filmy, floating materials, trailing draperies, tinder-dry canvas and plywood scenery always in close proximity to the various devices for heating, lighting and stage effects, the theatre has always been a natural home for Lucifer. And although the days of lighting by gas flares, oil lamps and candles are past; and every possible preventative measure (safety curtain, fire doors, fire retarded properties, blankets and extinguishers on every floor) is enforced by law, fire remains a hideous menace to theatre owners. Happily, audiences are so heavily protected nowadays that the danger of death by fire is restricted almost solely to the performer.

In the past, the greatest number of fatalities due to fire have been among ballet dancers, because they are so often enveloped in great quantities of billowing tarlatan (a sheer, stiffened cotton material of such an inflammable nature that it practically explodes into flame when touched by the merest spark). And in addition to wholesale tragedies where one dress ignited another, two top-ranking ballerinas — Clare Webster and Emma Livry — were burned to death on the stage in this way in the mid-nineteenth century. This menace has continued to the present day. Only a short time ago three little girls were burned to death in Canada during a dance recital. Their costumes were of tarlatan.

The horrible potential has been greatly reduced by the invention of an inexpensive fire-retarded tarlatan, which will burn if placed on the fire, but is quite difficult to ignite even by applying a match. But the invention and development of nylon is, in my opinion, the most important device for the ballet dancer's safety that this century has produced. Nowadays, a dancer clothed in a bouffant nylon net

An artist's impression of the tragic death of 20-year old Emma Livry on the stage of the Paris Opera. The dancer's costume caught fire during an 1862 rehearsal of "The Dumb Girl of Portici."

dress can stand with her hem in the electric heater. The result — one scorched hem *only*. Another can drop a lighted cigarette into the filmy folds of her dress. Result a small, round hole right through all the layers of the dress, *only*.

Unfortunately, despite this heartening development, fire is by no means the only danger to stage folk; and the newcomer to the theatre had better learn to live with the idea that only care can avoid routine accidents; only gumption will present unlooked for accidents; and only presence of mind will deal with those unprecedented emergencies which are a part of theatre life. This is one of the ways in which strict discipline in early training pays dividends.

For instance, a wardrobe box has a heavy lid. The wardrobe mistress is heavy, too. She leans to get something out of the bottom of the box, pushes it too close to the wall, and the propped-up lid — well, it will go only as far as the safety strut will let it, if the stage manager is careful.

Take the performer who is always late for his cue. What a hazardous journey it can be, from dressing room to stage, if it is to be executed on the double! He can fall downstairs; collide with someone else (and lose front teeth); bring scenery rattling down; brain himself on a standard spotlight; fall headlong over a cable; fall down an electrician's trap and get an electric shock or fuse the whole switchboard.

With ballet dancers, danger of injury is a continual threat. A cold dressing-room for making-up, followed by a role demanding leaps and jumps has been known to snap that all-important and brittle achilles tendon like a matchstick, thus ending the dancer's career. Draughts and cold floors bring stiffness. And when stiff muscles are subjected to sudden violent use, they are apt to tear and can even pull bones adrift in the process. Cold freezes the judgment. A shivering dancer can miss the girl hurtling toward him through the air, and he can break an ankle by misjudging the height of a leap. If the floor is of stone, cautious dancers put their feet on a towel or newspaper while they are making up.

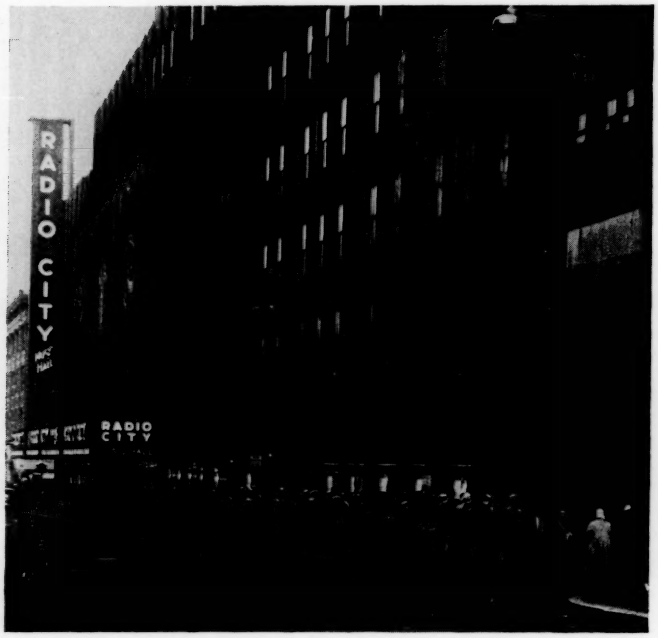
Slippery stages, or stages with a slippery patch, are murderous hazards for dancers — far more so than floor surfaces which are merely uneven. In these days, when ballet is in popular demand and companies are being engaged to visit

(continued on page 60)

An inside view

RADIO CITY MUSIC HALL: mecca and magnet

PHOTOS BY RADFORD BASCOME



It is the largest theatre in the world, with the most elaborately equipped stage in the world. While 6,200 people at a time are looking on, the orchestra can rise out of a seemingly bottomless pit and glide backward across the stage. Parts of the stage can rise or sink out of sight, while the giant turntable can revolve in grand circles. The lights, controlled by 4,305 levers, can play a symphony of color, and the huge three-ton golden curtain can fold and curve and arch as though moved by hundreds of unseen hands.

And yet the major attraction at the Radio City Music Hall is not really the mechanical magic of its stage—not the fact that its films are first-run—not even its sixty-piece symphony orchestra and its giant organ—or, for that matter, its twenty-four-man glee club. It is a row of thirty-six seemingly identical females called the Rockettes plus the three dozen gentler, less machine-like girls called the Corps de Ballet.

They are friendly rivals, these two groups. They both appear in every show (four a day and five during holiday seasons). They are the darlings of the eight million people a year—some of them New Yorkers, who visit the Radio City Music Hall with every change of show—and many of them out-of-towners, who make the Music Hall their first stop when they hit New York.

On stage the Corps de Ballet is responsible for the high-minded aspects of the program. Always on pointe, and sometimes dressed in tutus, the girls perform vest-pocket versions of well-known ballets like *Scheherazade*, Ravel's *Bolero*, *Les Sylphides*, and the *Underwater Ballet*, a perennial favorite. Their choreography is arranged or freshly created by their ballet mistress, Margaret Sande, who succeeded the well-known Florence Rogge in 1952.

Miss Sande actually has thirty-six girls under her supervision. There are always eight on vacation. The Rockettes number forty-six, with ten always on vacation. Since all of the dancers perform a seven-day week, they are given every fourth week as time off. There are weekly replacement rehearsals in which the girls who have been on vacation learn the new routines. Since they are accustomed to close teamwork, the girls learn very quickly.

The atmosphere of teamwork penetrates the entire existence of the Corps de Ballet, and particularly of the Rockettes. For while a Corps de Ballet member can occasionally graduate to a solo, the Rockettes must always remain anonymous. If one of the Rockettes shows a tendency to step away from the team spirit, she

is very soon invited to step out of the Music Hall organization.

While all of the girls appear glamorous (but not too "showgirl," since the Music Hall caters principally to a family trade) on stage, they actually lead a simple, almost monastic life off stage. Because there is not too much time between shows, they stay at the Music Hall, and every effort is made to keep them comfortable and happy.

They have an entire backstage floor of the huge theatre building for themselves. As in an exclusive girls' club, no male may appear on the floor unless his arrival is announced. That's so the girls may walk about comfortably dressed—or undressed—between performances.

They have two vast rehearsal rooms, one of which has walls and ceiling of fiber acoustical tile. This rough texture led Patricia Bowman, often a soloist at the Music Hall, to call it the "Shredded Wheat Room." The name has stuck.

The girls also have a comfortable dormitory with rows of beds for between-performance rest. Those who live out of town often stay overnight when there is an early morning rehearsal.

They have their own radios and television. And every evening a new film is shown for them. There are also a complete infirmary and a cafeteria where visitors often find the girls, still in their stage make-up and dressed in slacks, dressing gowns, and all sorts of at-home attire, having a bite.

Strangely, although the dancers meet the male members of the Music Hall staff socially in the cafeteria and on the attractive roof gardens, there is not much inter-marriage. Their choice of husbands runs to boys from their home towns or boys they meet in New York. They seem to prefer businessmen to theatre adherents. And they do not often make the wealthy marriages that one associates with showgirls.

The Corps de Ballet members must have good ballet training in order to work at the Music Hall; the Rockettes must be able tap dancers and good high kickers. Russell Markert, who has directed the Rockettes since the Music Hall's opening in 1932, prefers girls with at least a ballet foundation.

Rockettes must also have poise; an attractive figure with long, slender legs; and a good sense of rhythm. Height is important. In order for their line-up to maintain the illusion of uniform height, the girls in the center must be slightly taller than those at the ends. They range from 5′5″ to 5′7½″.

These requirements sound simple and universal enough, but actually out of every thirty girls who audition for Mr. Markert and the Rockettes' associate director, Emily Sherman, only one may be selected. But, although today's night club line-ups are having a hard time getting recruits (they prefer television, where the work is steadier and the salary higher) the Radio City Music Hall constantly attracts aspirants from every part of the country. They stay an average of four to five years and then leave to marry or, occasionally, to return to their home towns and open dancing schools.

The present Rockette contingent has dancers from eleven states and one from England. The Corps de Ballet has representatives from ten states, plus Israel, New Zealand, Canada and Iran.

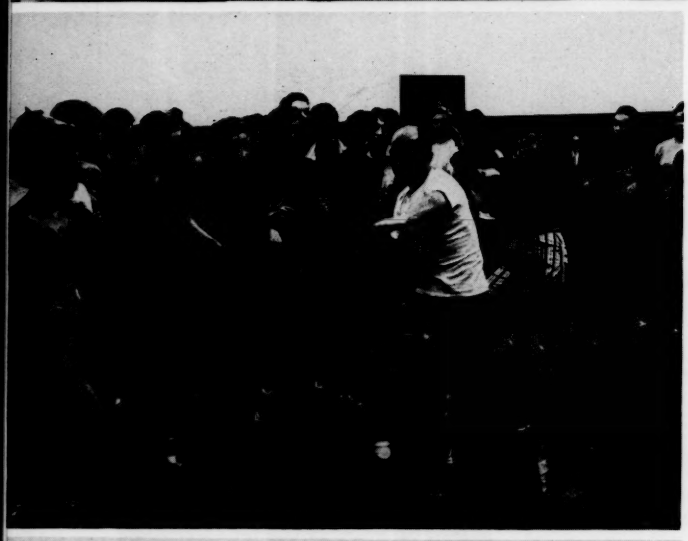
Young girls from all over the world dream of the excitement of performing in the "showplace of a nation." That excitement constantly renews itself, especially for the Rockettes. For it is inevitable that as they finish their brisk, Army-like routines, they will line up right across the stage, kick their pretty legs, like so many pistons, to right, to left and straight up and down in front. And at that point, the audience will complete the familiar ritual with a wave of delighted applause.

The Corps de Ballet is beloved (for many Americans it is a first taste of classic dance). But the Rockettes are an institution.

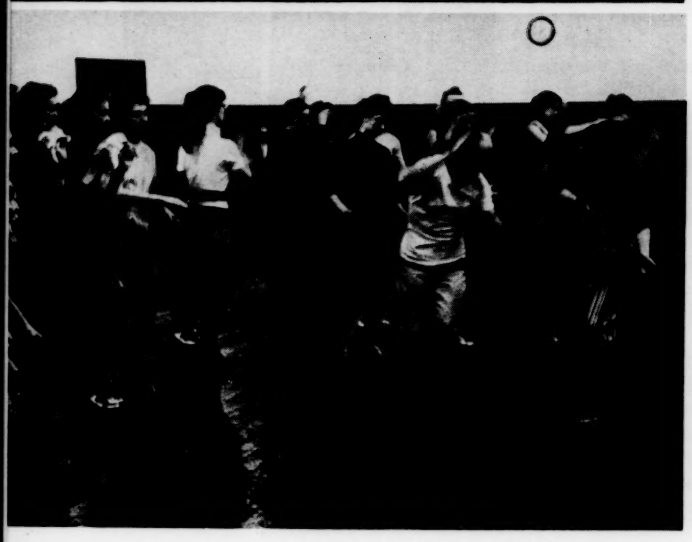
Ready for another show, members of the Corps de Ballet Phyllis Lear, Jeanette Aquilina, Sally Kirkpatrick and Kathleen Foster, enter the 50th Street Stage Door at the Music Hall.

On the way to the Corps de Ballet dressing room, Kathleen Foster stops at the blackboard to jot a telephone message for one of her colleagues.

Left: Russell Markert, director of the Rockettes, and Emilia Sherman, associate director, supervise the beginning of another famed Rockette precision routine. Mr. Markert, who along with Mr. Leon Leonidoff, produces the vast spectacles at the Music Hall is the originator of the Rockettes, which stems from a line he first formed in 1925 in St. Louis, Mo.



Below: Russell Markert points to Sandy Murphy in counting off the Rockette positions in the famed precision line. In the center is Rockette Pat Moore.



Left, top: Leanne Mitchell, assistant director of the costume dept., uses safety pins to attach each strand of sequins onto a costume being fitted on a dress form. In the center, Rockette Beverly Heath is being fitted.

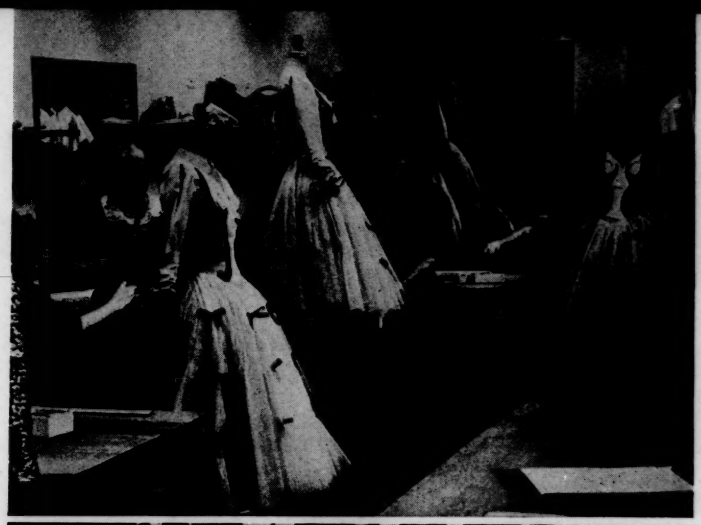
Below: Andy Pellicano of the hat dept. creates, blocks and fits each headdress.

(over)

Above: Margaret Sande, director of the Corps de Ballet, indicates an arm position at rehearsal. On the right is Dorothy Butterfield, assistant to Miss Sande.

Below, left: During the Easter Show 8 boys were added for the ballet.

Below, right: Assistant Bettina Rosay, who has frequently been a soloist at Music Hall, works with Miss Sande in planning a number for a future show.



Above, right: Costumes for the ballet are carefully prepared by the costume dept. Center: Forming a conga line in the dressing room to hook each other up are: Elisabeth Gillette, Doris White, Madeleine Le Jeune and Marise Lorenzini. Below: In the Corps de Ballet dressing room, eye make-up is applied by Marise Lorenzini and Madeleine Le Jeune (left to right in the mirror).

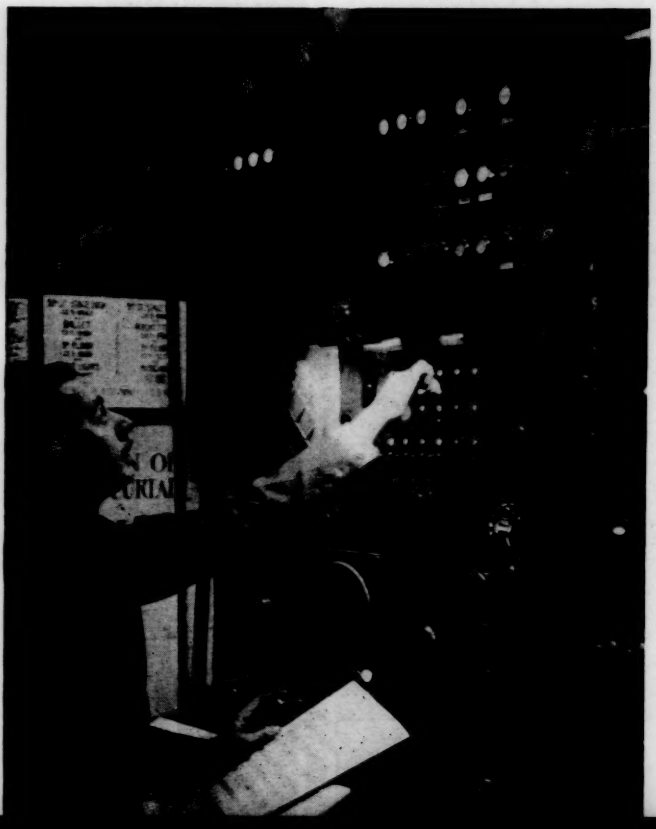
(over)

Radio City Music Hall

Left: Raymond Paige, director of music and conductor of the Radio City Music Hall symphony orchestra, rehearses the choral ensemble with Ralph Hunter (at the piano) associate director of the choral ensemble, explaining the fine points.

Below: Julius Carrozo, chief property maker, prepares one of the eight giant see-saws to be used in a spectacular finale. The Music Hall operates its own carpenter and property shop, one level below the giant stage. When properties or heavy scenery are ready to be moved, the stage is lowered to this level and the scenery is placed on one of the giant elevators and lifted into place.

Below: John Jackson, stage manager, signals a light bridge as he works at the fabulous control board in the wings of the Music Hall stage. It is from this electrically controlled board that many of the mechanical wonders of the stage are operated, including the revolving stage, the three stage elevators, the orchestra pit elevator, the contour curtain and the steam curtain. The board immediately under the clock is connected with the dressing rooms of the artists.



Left: James Stewart Morcom, art director, prepares a model of the ballet setting he has designed for the Easter production. Mr. Morcom prepares models of every set he designs in 1/4" scale before ordering the huge sets for the world's largest stage.

Below: At dress rehearsal on the big Music Hall stage, assistant Dorothy Butterfield arranges positions. *(over)*

Radio City Music Hall

Above: The famous Rockette line as it swings into action in the "Welcome Springtime" number.

Right: Awaiting their cue, Rockettes Virginia Volmer, Janise Lowthian and Jeannette Dix rest on the pin rail in the wings of the giant stage.

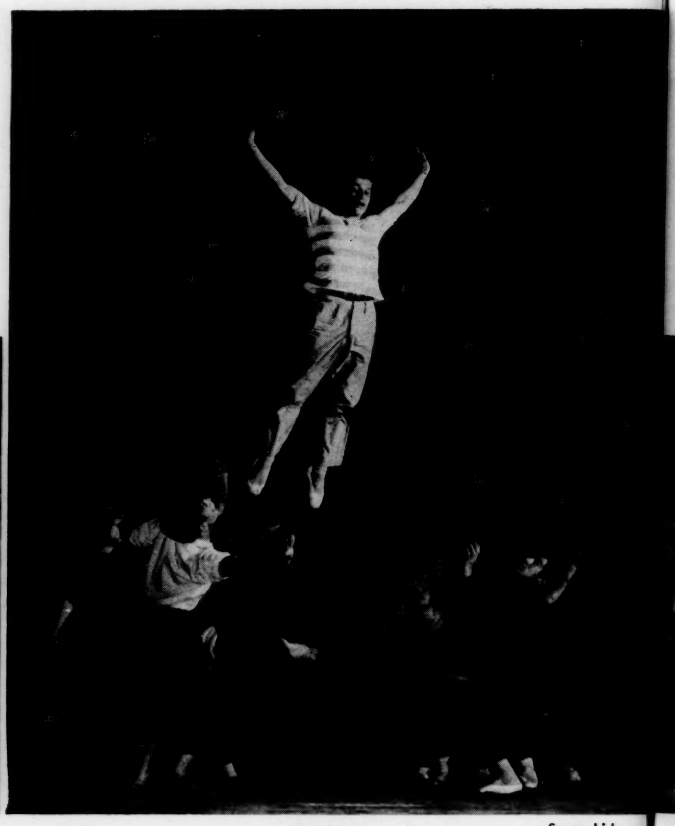
Above: The spectacular finale includes the singers, the Rockettes and the Corps de Ballet. Turn to page 50 for complete list of dancers of Radio City Music Hall.

THE END

IN THE NEWS

Coleman

'SPOTTED SNAKES' BALLET: *A Midsummer Night's Dream* was the Spring production of the Long Beach, Calif., State College. Ballets for the Shakespeare fantasy were choreographed by Al Ruiz, who conducts a course in Dance Movement for the Theatre.



Serge Lido

BABILEE DEBUTS WITH NEW CO.: Jean Babilée's new ballet co. made its bow June 18 at the Theatre de l'Antoine in Paris. Photo above of the star's spectacular leap was snapped during a rehearsal of *Cameleopard,* one of the four ballets Babilée choreographed.

Photo courtesy Elbow Beach Surf Club

GOMBEY GATHERING: Above, a group of Bermuda's Gombey Dancers surround author Lythe Orme DeJon to see her feature about the company in the May DANCE Magazine. Looking over her shoulder is drummer Clarence Bean. At his left is the renowned Bermuda pianist, Lancelot Hayward.

Authenticated News

Howard Whitlatch

FOLK DANCE IN GERMANY: Above left, youngsters from the Erksdorf bei Marburg-Lahn countryside perform in a castle courtyard in one of the many folk dance festivals which are popular features of the summer season in Germany.

ZEUS AND FRIENDS: Eleanor King's dance comedy, *Tempestonolympus,* was one of the productions in the lively season at the U. of Arkansas in Fayetteville, where Miss King is an Associate Professor. Above, right, are Mary Mildred Hardiman as Hera, Robert Hopper as Zeus and Mary Jean Struble as Aphrodite.

an interview with a Broadway dancing star

SOMETHING ABOUT GWEN VERDON

BY WILLIAM HAWKINS

Right now there are two major Broadway productions scheduled for next year which hope to have the stellar services of Gwen Verdon as soon as her contract with *Damn Yankees* runs out. But backstage at the 46th Street Theatre, where, for over a year she has been starring in the smash hit musical about baseball and the devil, Gwen Verdon gives an impression of calm and quiet thoughtfulness. Like many really busy people, she looks like she doesn't know what it is to hurry. Yet, she is always in action, for she has the gift of knowing how not to waste time. Eight shows a week and taking dance classes are only some of the activities she's involved in. And "involved" doesn't mean being a passive observer, for she appears to be the original "do-it-yourself" girl; the kind who has to find everything out for herself.

She is currently very actively getting her East side garden apartment into condition. A month ago she also acquired a studio several floors above in the same building. When her 13-year old son Jimmy comes East to go to prep school next year, that will also be his hide-away.

In order to get the apartment, Gwen had to buy four Victorian chairs that she didn't want. She stripped them, remade them, covered them with canvas, a foil to defeat the claws of her two cats. At first she hired painters to do the place over, but when she discovered them thinning out the paint, she took over. She sanded and stained the floor as well; then divided off a section of the room to make a pantry. Her next project was to rig a split bamboo blind for the roof of the garden, where she hopes to set up a screened-in sleeping area. At one point of the reconstruction, Gwen plastered a whole wall. Her right arm became so tired that she had to wear it in a sling off-stage.

This sort of focused activity is quite normal for the green-eyed dancer, a slim charmer with apricot-colored hair, who talks about herself with oblique Irish humor. She has always been working hard at one or several somethings.

At grade school age she was, briefly, an acrobat and clown in the circus. Then there was a period with a water ballet. Once she decided to become a skater. In typical Verdon fashion, she took her lunch to the rink every day, and glided around until all the instructors got to know her. They taught her enough so that she was offered a job the first time she auditioned.

"On one foot, if I got my balance, I did an arabesque immediately, like a dancer. I thought I was Belita. But I couldn't control it. I did a figure eight in squares."

Gwen has always painted and sketched. But nowadays she has little time for it.

"In elementary school I couldn't draw well. It was required, and anyway I didn't see how anybody *could* fail. So I said I didn't want to draw, but really I did. Later on when I wanted to, I just did it.

"In sewing class I tried to make a dress for myself, and it fit my mother. But when I wanted to make another one, I cut it out with cuticle scissors and it fit!

"Right now I'm knitting, and the printed instructions sound like *Finnegan's Wake*. But when I see it, I can do it."

Gwen insists that she learned to dance the same way she does everything else — by deciding to do it and then doing it. Her teacher Ernest Belcher told her that any contortionist can learn to stick his leg up in the air, but only the rare person could do it the right way, and become a dancer. That appealed to her.

Gwen's mother, Gertrude Verdon, was a professional dancer, who at one time taught at the Denishawn school in Los Angeles. The story of how Gwen started in dancing has often been written as if the child were terribly crippled. Actually, she was very badly knock-kneed, and the doctors wanted to break her legs and reset them. Her mother insisted on consulting an orthopedic hospital, then considered a very experimental idea. She was told that the child's trouble was muscular, and that corrective shoes and proper exercise would help. (That this was the correct solution is obvious to anybody who can get a seat to *Damn Yankees*.) At six Gwen went to study with Ernest Belcher, who was also teaching her mother.

Later, in addition, she studied with Aida Broadbent, who was choreographing for Los Angeles' summer light opera, and often took students from her classes to dance in her group for the season. Gwen was cast for seven summers.

At sixteen she quit dancing. Her ballet classmate Maria Tallchief had gone into ballet, but the Verdons couldn't see breaking up home so Mother could tour with Gwen.

"I got married," Gwen relates. "I really wasn't interested in dancing. It had always been therapy."

After her divorce, she went back to dancing, but only because it was her trade. "If I could have typed, I would have been a secretary."

Fortunately for the public, Jack Cole needed a replacement in his group, and Miss Verdon considered this better than the hit-or-miss employment of the movie studios.

Now, for the first time, she grew excited about dancing, largely because she learned about movement with Cole rather than just about ballet or modern techniques. She later also worked with the legendary Carmalita Maracci, and with La Meri.

Looking back over the sequence of her teachers, Gwen describes Belcher as a man who demanded perfection — a man who did not fire one to great heights, but who saw that an unemotional technique was thoroughly planted and she is very grateful.

Later, Gwen saw pictures of Pavlova doing a swan ballet with Uday Shankar. This sent her to work with La Meri. She found it easier to learn the original Oriental technique and quality from her, and then later superimpose Jack Cole's variations and deliberate distortions. La Meri, she found, gave her a very clear idea of Eastern dance.

"Indian dancing," she says now, "takes the most strength of all. The old rule

Gwen Verdon at a recording session.

books say a dancer must be supple as an elephant's trunk, light as a bird and docile as a cow.

"The more lyric a dance is, the more strength it takes. To look languid is far harder physically than to do a leap with double *tour en l'air*."

Gwen continued to study with La Meri while she danced with Cole in *Alive and Cooking* on Broadway and at the Roxy and the Riviera.

She had replaced Carol Haney in Cole's group, and learned the dances from her. "She is an excellent teacher," Gwen says. "She never counts — it just gets in her way."

Gwen likes to teach herself. She started to teach with Cole when he gave classes at Eugene Loring's American School of Dance in Hollywood, where she took beginners to prepare them for him. Cole quit teaching because he felt that most of his students were solely interested in jobs he could get them in pictures. Gwen took over, and the trouble was cleared up because nobody expected a job from her, and the lazy ones quit.

One night a week she took on non-paying youngsters who couldn't afford elaborate courses. This was while she was assistant to Jack Cole in a picture studio.

"Then I *really* learned. I found how important it is not to imitate, but to know the actual source of movement and its emotional impact. I studied anatomy and got a skeleton to find out just what movements the body is capable of. I found out just how far the hip socket can turn and where it won't go. I discovered how much I could demand of a student — what you have to do is find the limit, then stretch for that."

Gwen estimates that most dancers use only a third of the muscles they could. They create surface tension: trying for a strong back they build a frozen back.

"Then, when they let go in the center of the back, they fall apart. They can't transfer the center of isolation. To do that you have to 'feel' all your muscles. The stronger you get, the less pliancy you have — so, as you get stronger you have to stretch more and more to keep flexible."

Gwen insists that most ballet dancers cannot touch their toes. If they could, she says, they could do a *développé* without bunching over. And she illustrates her point, balancing lightly on one foot. "That's why modern dance floor exercises are so important."

"It's a shame that ballet and modern dance are still so split apart. They have helped each other so much in recent years, and can continue to do so."

On the subject of choreography she also has some very specific ideas. "I'm tired of literal ballets," she says. "I'd much rather read *Romeo and Juliet*. It's like dancers dancing about a particular revolt in China. If they want to tell a story, let them write about it."

Gwen confesses she got tired of *Can-Can*, in which she was the dancing star on Broadway for over a year, but not because of Michael Kidd's dazzling dances. Only because of the fact that they were quite similar to each other, as dictated by the period of the musical.

Now in *Damn Yankees* she feels that choreographer Bob Fosse has used pantomime and dance so closely that it is all like acting a scene without words.

As for choreographing herself, she insists that she is not the least bit creative that way. "I did a sort of spiritual for the film *Mississippi Gambler*. It was for four boys and me, but one can always protect oneself from criticism by saying that it was for camera angles. I get a brilliant dance idea about once in five years."

But there seems to be plenty to do without that. "I was never one for relaxing to get my growth," says Gwen Verdon.

THE END

Author William Hawkins is Drama Critic of the N. Y. World Telegram.

AKESSON IN SPACE

Like the radiant color that glows from every facet of a glass prism, the design in space made by Swedish dancer Birgit Akesson gives pleasure from any angle from which it is viewed. These pages turned upside-down or rightside-up, like good design of any kind, reveal that Miss Akesson creates beautiful and original patterns, as she weaves, like moving sculpture through her dances. Miss Akesson appears publicly in the U.S. for the first time at the Aug. 16-19 American Dance Festival at Connecticut College.

PHOTOS BY RADFORD BASCOME

EUGENE LORING'S VERY AMERICAN

BY MARGARET LLOYD AND SELMA JEANNE COHEN

This article represents an unusual collaboration — that of two writers who have seen the American School of Dance from different vantage points. Margaret Lloyd, distinguished dance editor and critic of The Christian Science Monitor, has written of her vivid impressions as a visitor. Well-known dance writer Selma Jeanne Cohen contributed the organizational details based upon several years of affiliation with the school. Thanks to their cooperation, this rounded picture of a unique organization has been made possible.

L. J.

The American people are a composite lot. Deriving from diverse nations and consequently from diverse backgrounds, temperaments and ideas, they have developed a character, an individuality of their own. The resultant personality is vital, alert, warm and open to the new strains that may yet enter into and enrich it even more.

The art of such a people, if it is truly to reflect their nature, must be similarly comprehensive. And that is why Eugene Loring has called his Hollywood studio the American School of Dance. No form of dance which is a sincere expression of feeling and which has a communicable technique is excluded. The American dancer, he feels, must be as many-faceted as his melting pot background.

Whereas most schools consider themselves comprehensive because they teach ballet and modern and perhaps tap, the American School of Dance lists some dozen types of technique classes. And whenever a theatrical personality with something further to offer comes to town, a guest course is sure to be announced.

Take Huey the Clown. He had never thought of being on the faculty of a dance school. But he enrolled his daughter in a ballet class, met Eugene Loring, and soon he was giving lessons in clowning to eager young dancers.

"The kids got interested and they got me interested, too," he admits. "Without kids you don't know what you're really for. I can give 'em the fundamentals, and those with the gift, those that got a funny bone in 'em, can maybe work it into a tap dance or something.

"I teach 'em pantomimic gestures, broad slapstick humor, the knockabout routine — kicks, slaps, falls and bumps — that's my line. I teach 'em how to do it all without hurting or getting hurt, and yet make it realistic. There are a lot of variations and they can and do tie in with modern ballet."

That is the American approach. A new form, a unified structure is made to emerge from diverse sources.

But Huey's contribution is not limited to movement ideas. "The whole feeling, atmosphere, meaning of an act depends on makeup and costume," he insists. "Put on a misfit pair o' pants and a ragged shirt and it's comedy. Only you got to have the face for it, and that takes a lot o' painting. I teach the kids makeup, too. They love it."

Huey is not, to be sure, the first to be caught up in the Loring scheme. Perhaps he is not even the most exotic. There has been the dainty Devi Dja, teaching the delicately subtle dances of Bali and Java; there has been Marie Bryant who puts her students through a special warm-up at the *barre* before swinging them into her low-down jazz routines. In her absence, Loring, who teaches the purest classic ballet in the mornings, takes over. And there is apt to be more than one professional ballerina in a Loring jazz class.

Short and slightly stocky, in sweater and slacks, he leads his class more by example than by words. Once downbeat and upbeat, offbeat and onbeat are established, he proceeds to rolling hips, bending knees, rocking, gliding, gliding, strutting — at odd angles, on crazy-quilt planes — stopping occasionally to change a record or admonish the class. And always sunny about it. His round head with its fair crew-cut gives him a boyish look though he is now in his forties.

"You don't jive for other people," he reminds the boys and girls. "You jive for yourself. You can't separate jive from feeling. It has mood and quality. It's a happy letting go, not all the way, as in jitterbug, not absolutely uninhibited, but being happy, letting go with just a little restraint."

The movements look native to young high spirits as half the class at a time performs the technical combinations diagonally across the studio. But again Loring interrupts in his gentle voice.

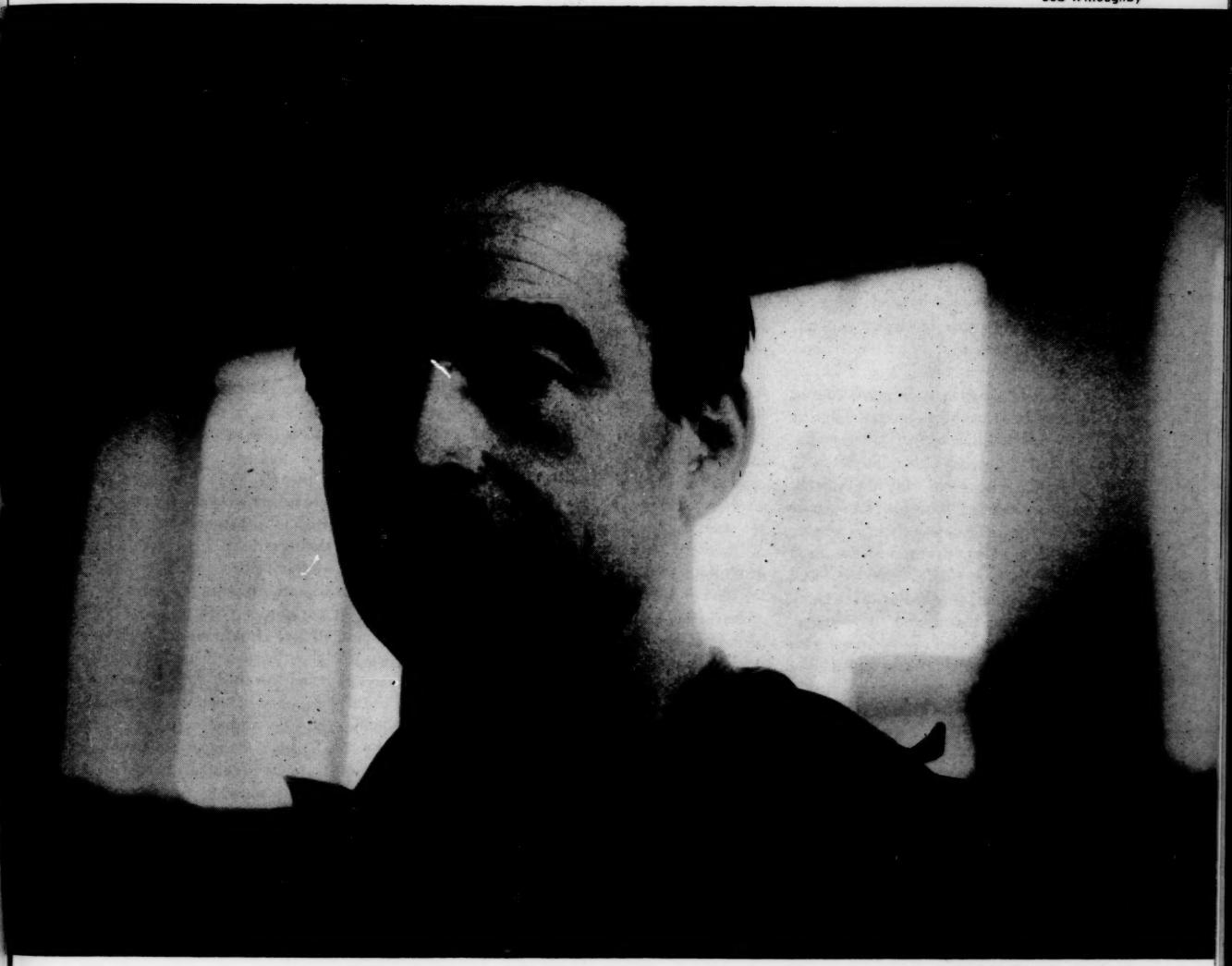
"Jive must be honest. There is nothing phony, or icky, or cute about it. Don't try to be sophisticated or put on airs. Be yourselves."

Then the students sit on the floor in a circle, and those Loring taps on the shoulder get up to improvise. A wiry red-headed Irish boy skims the floor like a leprechaun, his body slanting and twisting, alive with rhythm. Another puts his soul into it, moving trance-bound with

(continued on page 32)

SCHOOL OF DANCE

Bob Willoughby



American Ballet Co., Ballet Caravan, Ballet Theatre, Dance Players — all of these uniquely American dance institutions have known the stamp of Eugene Loring's performing and creative personality. And now he has consolidated his diversified experience and broad point of view into his own school in Hollywood.

half-closed eyes, as in a moderately energetic dream. One of the girls has a touch of balletic grace about her. Another goes off like a Fourth of July sparkler. Each dancer makes jive an individual thing.

This, too, is American dance. Young, free in feeling. But how much technical discipline lies behind it!

To Eugene Loring, completeness in dance training means not only the variety of techniques offered but also the thoroughness with which each of them is taught. To insure exhaustive coverage of the three major disciplines — ballet, modern and tap — Loring had a syllabus drawn up for each of them, listing the basic movement ideas that needed to be mastered. The items were then broken down into graded categories, so many to be taught in each grade. He now has five grades in ballet, four in both modern and tap.

Of course such a syllabus is not really unusual, but two things make the Loring system distinctive: the manner in which it was formulated and the manner in which it is administered.

Each syllabus is the result of intensive discussion sessions between Loring and his faculty. Since his teachers have varied backgrounds, each has a distinct contribution to make. Some are familiar with movements unknown to others. Ideas about terminology vary and so do basic concepts. When should *épaulement* be introduced to children? How should a ballet warm-up differ from a modern warm-up? At one such meeting a discussion of the meaning of "contraction" took two hours!

Each teacher uses the same syllabus, but he uses it in his own way. No individual can really teach technique in complete isolation from his personal style of movement. Nor should he. But no good dancer is merely a copy of another good dancer. To avoid producing feeble imitations of any one teacher, the American School of Dance employs what it calls a diversified faculty policy. Instructors for each grade are cautiously alternated, so that the student, while he has time to assimilate the approach of each one, has no chance to copy any of them.

Nevertheless, each course proceeds as a unified sequence. Records are kept of each class taught so that the next instructor can always check back to see what has been done in the past few weeks. He may notice that *tour jeté*, an item in the grade B syllabus, has not yet been worked on for some time. Perhaps this would be a good day for it. Or his eye may catch a comment: "Most of class weak on *pirouettes;* supporting knee not straight enough." That provides another suggestion.

But technique alone does not make a dancer, and mental as well as bodily disciplines are taught at the American School of Dance. Take a class in dance theory. A group of youngsters gather about a table in the library. The atmosphere is pleasantly relaxed, but serious. The subject of the moment is free style, the Loring technique which embraces the fundamentals and development of all movement forms. In the studio, the pupils assimilate it through their muscles; here their minds probe its meaning.

"How many ways," asks Loring, "are there of doing a *battement tendu?*"

The balletic answers come quickly. "With and without *plié.*" "Accent out and accent in."

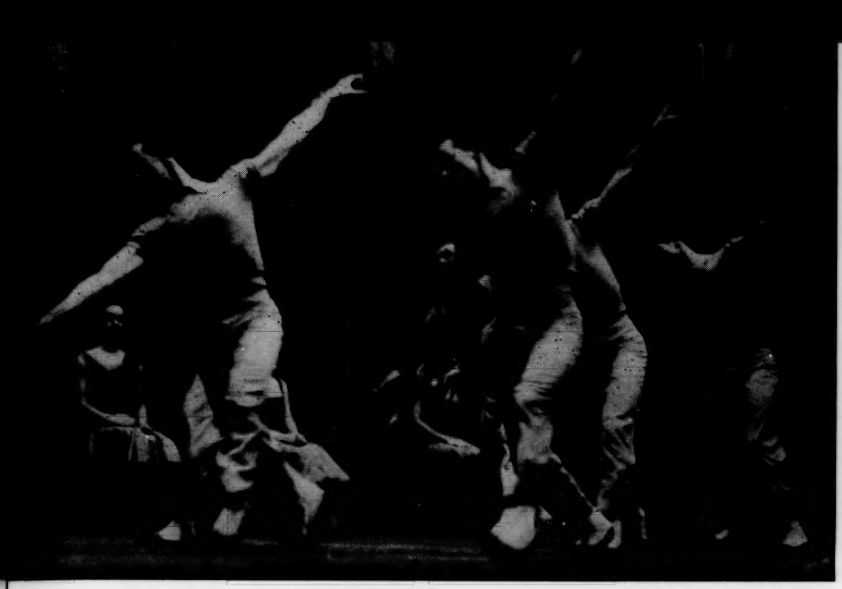
"What else?"

Then someone recalls. "Last week we coordinated it with variations in hip movements that made it feel like a rumba. And we didn't turn out."

The discussion swerves into the question of turn-out — its physical uses and its emotional functions. Loring demonstrates the famous Chaplin posture — feet turned proudly out, chest caved timidly in. And a source of pathos and humor has been discovered. One by one the students rise from their chairs to demonstrate the contrast between extroverted and introverted positions.

Books on the library shelves provide pictures for further illustrations of the principles. And after all, one would expect to see books in a library. But why are those colored mobiles swinging from the ceiling? Mr. Loring can explain their relation to dance theory.

"We use the mobiles to develop feeling for movement," he says. "The students make them by hand as studies in line and form, design in space. Say they base a mobile on the feeling of the *grand jeté.* They twist the wire into the shape they



A lecture-demonstration with the accent on demonstration . . . The Dance Players under the direction of Eugene Loring have been performing in and around Hollywood. To audiences of neophytes and enthusiasts, they present a panorama of ballet, tap, free style, jive and acting technique, narrated by Loring and illustrated by him and students. There are also two original compositions by Ray Stevens and Howard Jeffry. Participating students include Carol McGahan, Howard Jeffry, Jolene Justin, Felix Smith, Georgianna Wulff, George Chakiris, Patricia Tribble, John Ray Stevens, Bonnie Evans, Mike Stevens, Marjorie Baker and Frank Diernhammer.

want, then dip it in plastic to hold the shape, and the result is a statement of their concept of the movement and the design it makes in space. Form in relation to movement is further studied in the shadows the mobiles throw on the wall when they are hung."

There are classes in drawing and art structure for the same purpose — to get at the core of movement. Take a children's class. The youngsters are permitted to scribble without thought, as in doodling, and then asked to find movement designs in the doodles.

Mr. Loring's first practical endeavors with design were also related to dance — but in a quite different way. As a teenager, to earn money for ballet lessons in his native Milwaukee, he etched names in gold on billfolds in a local department store.

After working with the Wisconsin Players, under Boris Glagolin, he set off for New York to study at the newly formed School of American Ballet. Progressing rapidly in his studies, he became a charter member of the American Ballet Company and the Ballet Caravan. It was for the latter organization that he created, in 1938, his first major work *Billy the Kid* — still very popular with Ballet Theatre audiences. Its fresh American subject, its universality of theme and its inventive movement, have made it a part of permanent ballet repertory. And the ideas which Loring formulated while choreographing *Billy* are utilized in the choreography class which he teaches now. How to create movement out of character and situation, how to apply musical canon form to dance, how to plot and arrange episodes in a ballet — all these can be illustrated by *Billy*, and the examples serve as models to the students who must then apply the principles to their own composition problems.

When Ballet Theatre was formed in 1940, Eugene Loring was part of it as both dancer and choreographer. His most important creation for the company was *The Great American Goof*, devised in collaboration with William Saroyan. It was the beginning of the choreographer's experiments with fusions — of music, dance and speech — the inclusive form of lyric theatre.

Loring left Ballet Theatre after two years to form his own company, Dance Players. The group had an idyllic set-up. It had a farm in Pennsylvania where its members lived and worked, exercised at the *barre* and heard lectures on art and performed. For his young and gifted dancers — among them were Lew Christensen, Michael Kidd, Janet Reed and Joan McCracken — Loring created several ballets: *City Portrait, The Man from Midian, Prairie.* In subject they ranged from Biblical days to the present time; in form they utilized free style technique, drawing on the full movement range of the human body. The Loring style draws no line between ballet and modern dance. There is, for instance, a beautiful passage in *The Man from Midian* where a *pirouette en attitude* ends in a back fall. There is no contradiction because both — performed with arms uplifted — are part of an action of supplication. Both arose from the demands of a dramatic situation.

But Dance Players was an idyllic organization. It did not survive. An offer from M-G-M took Eugene Loring to Hollywood where he took on such diverse assignments as choreographing production numbers for elaborate musicals, staging nightclub acts and teaching actors to move while speaking lines. Among the films which he made were *Yolanda and the Thief, Ziegfeld Follies, Petty Girl, The Toast of New Orleans* and *The 5,000 Fingers of Dr. T.* His latest is *Funny Face* starring Audrey Hepburn and Fred Astaire. And somehow, with all this, he has also managed to choreograph for such stage shows as *Carmen Jones* and *Three Wishes for Jamie.*

From all these activities he has gathered ideas for teaching. He knows that today's dancer needs technique, skill in all the varied styles of dance he may have to perform. It may be Spanish, Irish, Indian. Ballet is basic; modern essential; jive important. Eugene Loring knows because his own choreography embraces all these. It is American choreography — broad in scope, significant in quality, vital and ever growing. And the American School of Dance is preparing the young dancer to meet all its requirements. *THE END*

Dance, in this vivid statue by Jean-Baptiste Carpeaux (1827-1875) is one of the first impressions to greet the spectator before the Paris Opera House.

Dance Magazine's critic concludes her European wanderings

HARLEQUIN, CORNEILLE, AND THE SOVIET BALLET

BY DORIS HERING

How neat and orderly and predictable Copenhagen and its Royal Danish Ballet seemed in retrospect as we sampled Stockholm and Paris. In Copenhagen we met a dance art carefully nurtured and securely related to its environment. The city and its ballet spread themselves before us with infinite grace and serenity.

Not so with Stockholm. And most emphatically not so with Paris.

We had only to stroll along the streets of Stockholm to feel more contrast. There were smooth-faced new housing developments. And there were the winding cobblestone streets of Old Town, with their nodding doorways and rickety antique emporiums. In the Royal Opera House we found a huge gallery gleaming with carved gilt. And downstairs in the same building Rolf de Maré's unique dance collection was housed in a simple contemporary setting.

Outside the city we visited the dream-like Drottningholm Court Theatre steeped in the Baroque to the point of having its ushers and musicians wear white perruques and velvet suits. But at our side was Birgit Akesson, a staunch Swedish exponent of the modern dance (see pp. 28-29).

Sweden once had a flourishing modern dance movement, but now Birgit Akesson is an isolated phenomenon. In the Swedish Royal Opera Ballet, Birgit Cullberg, a former Jooss dancer, represents the strongest effort away from the classic tradition. And she is the principal native choreographer.

We attended a rehearsal of Miss Cullberg's *Medea* (done to a masterful orchestration of the Bartok Mikrokosmos). While the choreographer treated the theme too much as a domestic tragedy, there were several passages of forcefully designed dance with inventive use of the arms. And the dancers, even in rehearsal, seemed to take to the movement naturally and with more innate understanding than they manifested in the three works by Leonide Massine presented in regular performance.

The Swedish dancers' propensity for the stronger dynamics of modern ballet may have something to do with their physical characteristics. They are taller than the Danish dancers and have a long-legged free-swinging athleticism. They resemble the American dancers, especially of the New York City Ballet. But they are in need of a training that would mould and accentuate their special attributes, rather than trying to confine them to the more pastel outlines of the Danish or Sadler's Wells style.

Massine, despite his long and varied experience, was unable to achieve more than merely average productions of his three well known ballets. *The Rite of Spring, Gaité Parisienne,* and *The Three-Cornered Hat.*

The Rite of Spring, to Stravinsky's savagely beautiful score, and with the original Roerich designs, was earnestly performed. But one had the feeling that the choreographer had not bothered to inspire the dancers and make them understand kinesthetically as well as intellectually what the work was really about. Only Mariane Orlando, as the Chosen Virgin, performed with the requisite abandon.

One of the principal elements to sustain Massine's works through the past thirty-five years has been their lively and immediate sense of "genre" — of style related to locale and theme. This was entirely missing in his newest ballet, which we saw in its initial performance at the Enghien Casino near Paris. Called *Divertimento,* it employed leading dancers of the Paris Opera Ballet in a structurally errant and musically insensitive "interpretation" of the Mozart Piano Concerto No. 12.

In America, a theatre experience is usually related only to what happens on stage. The theatre is a place in which to sit; the proscenium an infrangible barrier.

The Soviet Ballet's three-week season brought new theatre vitality to Paris. Above, a climactic moment from "Swan Lake," Act III, at the Chatelet Theatre.

But in Europe we often found that the auditorium and the stage blended into a single magical environment.

Our afternoon at the Drottningholm Court Theatre was truly a flight into the past. It began with a leisurely drive to a green park thirty minutes from Stockholm. As our car crunched along the gravel entrance driveway, the little grey-white theatre ahead seemed to flow through the surrounding trees.

The theatre's sunny ante-rooms were decorated with costumes dating back to

(continued on page 58)

August Bournonville as a young man

THE DEBUT EXAMINATION OF AUGUST BOURNONVILLE

The story of the early years of Denmark's leading choreographer

BY TOM G. VEALE

Toward the end of his long career as dancer and choreographer, August Bournonville looked back over half a century of activity to the day when he had taken the examination necessary to qualify for making a debut at the Paris Opera.

In 1820, when he was not quite fifteen, a six-month visit to Paris with his father had brought the young Bournonville into contact with a whole new world, represented by such skilled and proficient artists as the outstanding choreographers Gardel and Milon, and the famed dancers Albert, Paul, Mlle. Bigottini and many others. His father, Antoine Bournonville, a product of the France of Louis XVI, had taken the style and traditions favored by the elaborate French court to Denmark where he nurtured them while decades of political unheaval fostered changes and advances in the arts in France. The youth, trained by his father, was at once impressed with what he saw in Paris. Despite his age, and the slight stature which caused him to be, in his own words, "regarded almost as a babe," August quickly discerned that the technique he had been taught, though producing results that were tasteful and "correct," was nevertheless too old-fashioned, in comparison with this newer and better realm of dance, to enable him to reach the heights of achievement for which he aimed.

After they had returned home, August became more and more dissatisfied by what he was convinced was the stagnation of the ballet in Denmark. The elder Bournonville felt he had given his son the most complete training possible. But August had already determined that only additional study with the best teachers in Paris could enable him to achieve the success which was his goal. He was so persistent that at last his father agreed and August applied to King Frederick VI for a leave of absence from the Royal Theatre where he was engaged. The leave was granted and at the same time he was permitted to remain on salary, which meant a small but definite amount (400 rigsdalers) was his for the year. With an additional 500 rigsdalers that had been saved for his training the young dancer went abroad in April of 1824. He was just nineteen, and alone, but ambition and an intense love of dancing filled him with determination to achieve fame in the career he was convinced Providence had chosen for him.

On the tenth of May he found himself in the midst of the lively capital of France, but adherence to the warnings of his parents, as well as his ambition and a slight romantic attachment back home, kept him from youthful excesses.

Because of his earlier visit, Bournonville arrived in Paris well recommended, and within a few days he was established as a paying pupil in the master class of Auguste Vestris, the city's greatest teacher. He encountered hospitality wherever he turned and to his delight he was admitted free to the orchestra section at the Opera. There he mingled each evening with the great figures of the cultural life of the period. There was the elderly Carl Vernet, painter of historical scenes and animals, and his son Horace, famous for the battle scenes he depicted as fourth generation of a family which produced noted artists for five generations. The popular and prolific playwright, Augustin Eugene Scribe attended regularly, as did Francois Auber, whose music for such ballets as *La Bayadere* and *Le Lac de Fees* was then as far-famed as that for his opera, *La Muette de Portici* (which has continued to serve ballet today in Ruthanna Boris'

one act work *Quelque Fleurs* and in *Les Rendez-vous* of Frederick Ashton, for which it was arranged by Constant Lambert). The poet and playwright Casimir Delavigne, author of *The Sicilian Vespers* was to be seen with his elder brother Germain, who wrote libretti for opera as well as vaudeville sketches and comedies, and there was the journalist and dramatist Charles Guillaume Etienne among a great many others.

These celebrities, without questioning who he was, surprised the young foreigner in their midst by talking to him as if he were one of themselves and such kindness, coupled with the influences of the conversation, must have had a beneficial effect in his development.

An even greater source of pleasure was the home Bournonville found with an Italian family, who treated him not as a lodger but as a son. They considered him their talisman of good luck because their prosperity increased during the six happy years of his residence in Paris, all of which time he remained with them.

Responding to the warm and cheering environment in which he moved, he put his best efforts into his studies. Although the exercises appeared to aim only at technical perfection, Bournonville saw beneath the readily apparent surface aspects of his training and felt a contribution to the development of his aesthetic growth and responses. He was aware, too, that in spite of his achievements thus far he had basic deficiencies which had to be remedied. No matter how firm his purpose and his ambition, he did not find his lessons easy, nor was his progress rapid. Determination drove him to do much more than was required of him so that he did two and three times the prescribed amount of practice, not only in school, but outside as well, developing for himself a program of six or seven hours of work daily.

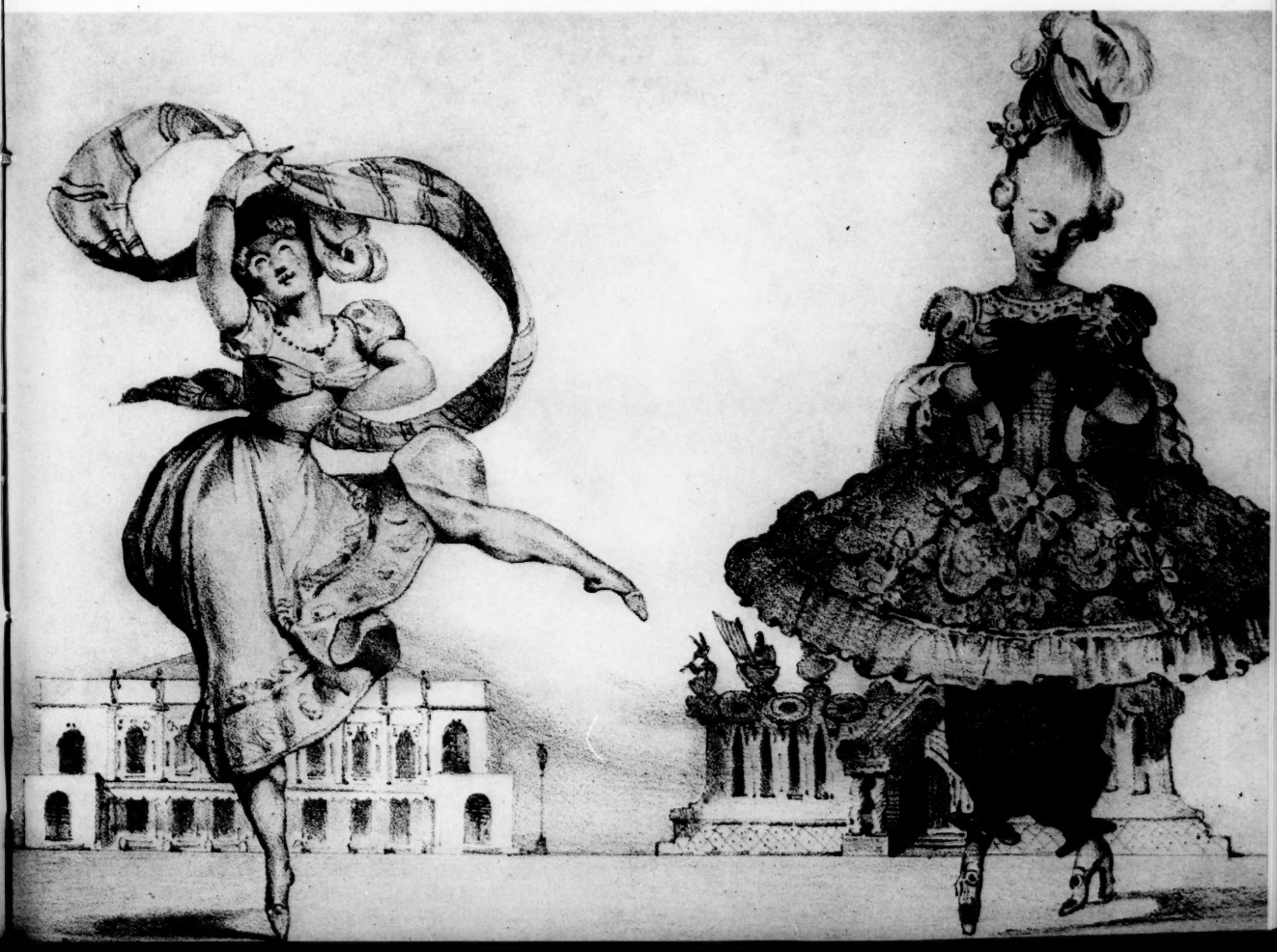
It seemed impossible that such effort could lead to anything but complete mastery, and by the summer of 1825 Bournonville was counting on a debut he felt would be unquestionably successful and would immediately open up for him an outstanding place in the Danish theater.

Suddenly a blow fell which was as unexpected as it was crushing. The vibrant, young and hopeful dancer was stricken by a virulent disease which his doctor diagnosed as rheumatic fever. The treatment consisted chiefly of putting the patient to bed on a diet that bordered on starvation. Bournonville managed to survive this ordeal and in two weeks was able to be up again, but the effects of the illness were shattering. The young man with the fine physique, the drive and energy, was now a living skeleton, listless, despondent and devoid of hope.

In the midst of such desolation of body and spirit an opposite force sprang into action, as beneficent as the illness had been destructive. His father's old friend Nivelon sought out the dejected and wasted young man and took him to Normandy, where he maintained a country

(continued on page 70)

Young August broke with tradition (right) in favor of the romantic movement (left), as caricatured in 1824. (Lillian Moore Coll.)



BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photograph by Zachary Freyman: Text by Saul Goodman

LOUIS JOHNSON

Headstands and somersaults aren't usually of much use to a ballet dancer. But they started Louis Johnson on his career. That was during his boyhood in Washington, D. C.

After the Johnson family moved there from Statesville, North Carolina (where Louis was born), he joined the local "Y." The gym, with its fascinating equipment and big shiny floor for acrobatic stunts, became his principal place of play. There was a piano, too, and that was an added source of interest.

One day a "Y" dance instructor watched the sturdy boy and suggested that he try dancing. He enrolled at the Doris Jones — Clara Haywood School of Dance for a year of ballet.

When one of his fellow-students decided to go to New York and audition for the School of American Ballet, Louis went along. He was accepted. But he deferred his entrance for a year while he finished high school, where he majored in commercial art. Perhaps, like the young Fokine, he instinctively realized that art training is a boon to a choreographer. It now helps Louis to design costumes for his works.

Although Louis did not go from the School of American Ballet into the New York City Ballet Company (as do most of the school's outstanding students), he did perform with the company in Jerome Robbins' 1952 work, *Ballade*.

Most of his dancing has, however, been in Broadway musicals like *Four Saints in Three Acts, My Darlin' Aida, House of Flowers,* and the current production of *Damn Yankees.* All of his creative work has been off-Broadway.

In 1953 the other offerings on the New York Ballet Club's Annual Choreographers' Night were completely obliterated by Louis Johnson's affecting group work called *Lament.* Since then, Louis has created several additional group dances like *Whisk, Spiritual Suite,* and *Kindergarten.* He has been seen on "Talent 55," an annual event which gives Broadway performers the opportunity to do their own works before an invited audience of producers and directors. He has performed at Westport's White Barn Theatre and on the 1954 New York Summer Dance Festival.

But he is most proud of the concert he shared this past winter with Geoffrey Holder and Carmen de Lavallade. It was so enthusiastically received by the discriminating audience at the 92nd Street "Y" that a special repeat had to be scheduled.

This, more than anything, has encouraged Louis to continue creating ballets. Some day he would like to have his own company. And unlike many serious performer-choreographers, he also intends to continue dancing on Broadway.

A CLASS WITH MIKHAIL MORDKIN

BY JULIA VINCENT CROSS

(The teacher-author of this article has been an unusual ballet student. Throughout her early student days, she made notes on the entire content of the classes she took. And since her teachers were great ones — Mikhail Mordkin, Alexandre Volinine, Olga Preobrajenska and Carlotta Brianza — the notes are of special interest.

Mikhail Mordkin (1881-1944), the subject of this study, was trained in the Imperial Ballet School in Moscow, and first danced in Moscow's Imperial Bolshoi Theatre. Like many of the Russian dancers of the period, he toured considerably outside of Russia, and had a period of service in the Diaghilev Co.

Mordkin first came to America in 1910 as the partner of Anna Pavlova. Their association was brief but so memorable that the two names are deeply associated with each other. Mordkin settled in this country in 1925, and in 1927 opened a school in Carnegie Hall, which eventually led to the formation of a student company. This, in turn, developed into the Mordkin Ballet, a professional company formed in 1937, with the aid of Lucia Chase and Rudolf Orthwine. In 1940 the Mordkin Ballet became the base of Ballet Theatre. —Ed.)

Mikhail Mordkin—faun, Adonis, athlete—was a superb performer. In fact, he is judged by some to have been Pavlova's greatest partner.

But what, in addition to the memory of a perfectly controlled body alive with boundless strength and emotion, did Mordkin pass on to posterity? He gave something unique and rare to his students. He had the great gift of being able to transmit something beyond mere technique—something of the true spirit of the dance.

I was fortunate to have the opportunity of studying with Mordkin for ten years, and I shall attempt to say something of his qualities as a teacher and give a few samples of specific lessons.

I first began to study with Mordkin in 1925 in New York City. Before that I had been studying in Paris and had returned to America fresh from the discipline of the precise and exacting Olga Preobrajenska's recommendation.

He had just finished touring the country with his own company led by himself and the lovely Katherine Sergava. He was full of youth, enthusiasm and energy. And I, like many others, was overwhelmed by his vivid personality.

At first he almost frightened me by the whirlwind tempo of his classes. In Paris I had been taught to go very slowly and to perfect each movement individually. Mordkin, with his wonderful feeling for rhythm, sweep and emotion, would sometimes start a movement slowly—then go quicker and quicker—until a climax was reached which would put me into great confusion. When this occurred, as it did on many occasions with all of his students, he would stop the whole class and ask to have a funeral march played. This embarrassed me terribly, but in time I became accustomed to it. And I certainly began to understand time and rhythm much better.

Mordkin had a tendency to frighten his pupils or make fun of them. But this really grew out of a wonderful sense of humor. And his usual attitude was one of love and affection, especially for those he thought had talent. One of his rare qualities as a teacher was to consider each pupil as an individual and to try to bring out some special personal quality.

People have sometimes said that Mordkin was negligent about the teaching of technique. I disagree. The truth is that

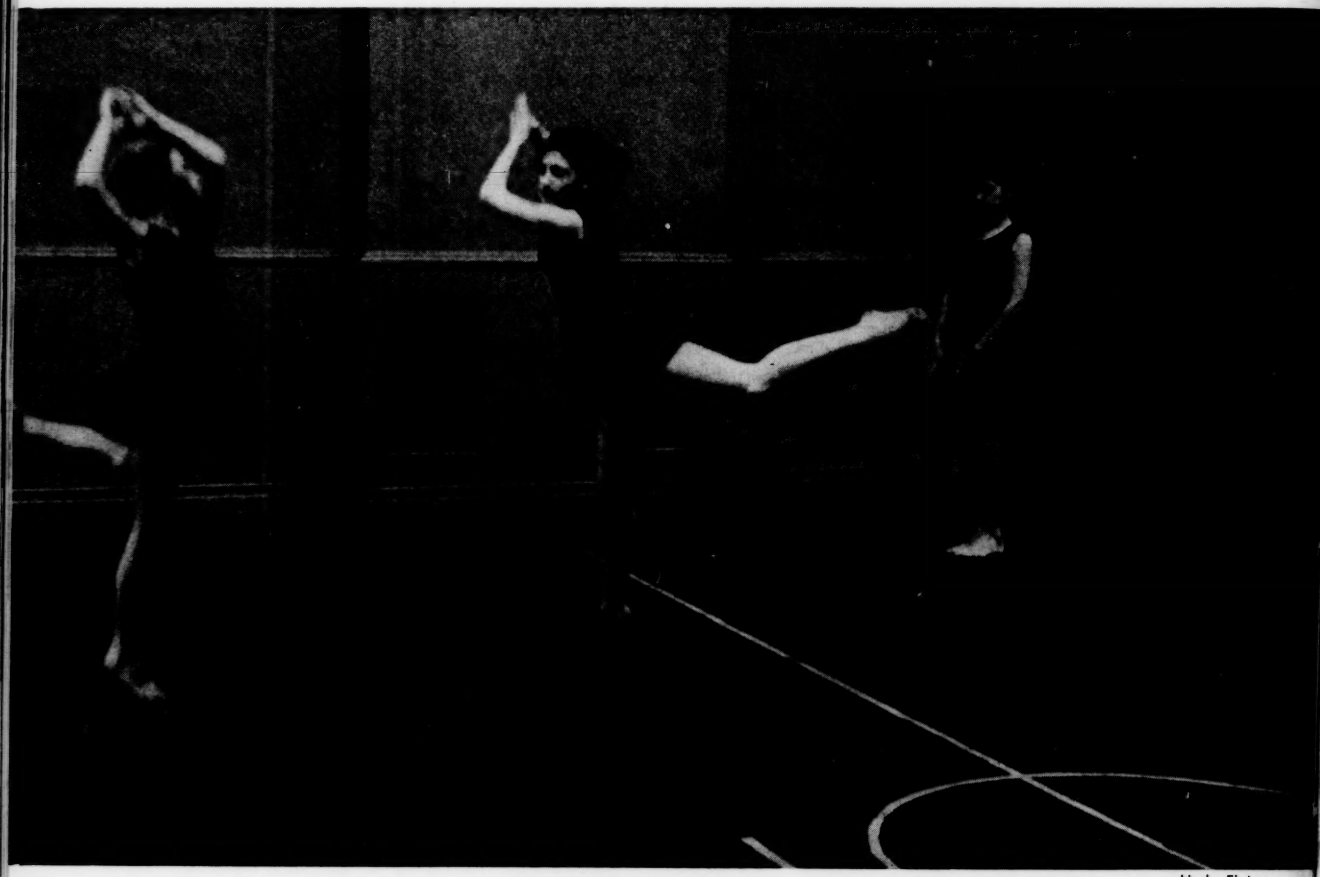
(continued on page 52)

SCULPTURE GARDEN

Matt Wysocki

The photos above may not be strictly about dance, but they certainly are kinesthetic! With humor and sensitivity, photographer Wysocki has captured young Dorothy Edwards and brothers Howard and Sterling Wall (Sterling is the smaller chap) in the act of appreciating student Freda Symon's concrete "Study of a Young Dancer." The exhibit of oudoor sculpture took place on the grounds of the Silvermine School of Art, Norwalk, Conn., which has a lively curriculum in all forms of art, including sculpture and dance.

YOUNG DANCERS – EVERYWHERE



Herb Flatow

From Maine to Florida, from Oregon to Alaska, pictures of Young Dancers have been streaming into our offices. And we have assembled them into our regular summertime Young Dancer spread. Here's the beginning, and next month there will be more.

If you submitted pictures and they are not among those published, perhaps they arrived too late and are being held over for a later issue — or perhaps they did not measure up to DANCE Magazine's exacting standards. Either way, keep trying. For our editors and readers are always interested in Young Dancers—Everywhere.

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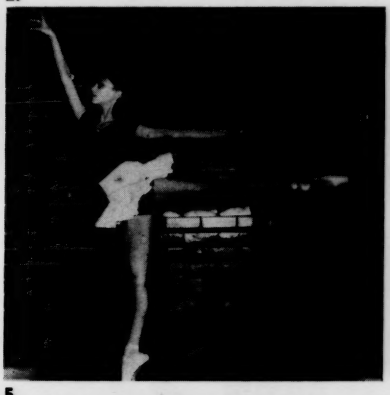

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Opposite page: Carole De Rienzo, Catherine Pieris, Antoinette Farina & Rosa Puello (students of Fay Friedman, Riverside Community House, N. Y. C.) 1. Elizabeth Patricia Chater (Rosalie & Alva, San Pedro, Calif.) 2. Susanna Organic (Dorothy Toland Dance Studio, Asbury Park, N.J.) 3. Gyne Melton, Paul Sutherland & Dana Dawson (Jane Gay Stephens, Corsicana, Tex.) 4. Ann-Marie Hein (Elaine Cann Dulsey, Kansas City, Mo.) 5. Jocklyn Armstrong (Corki Hooglon, Rochester, Minn.) 6. Barbara Palamara & Richard Ace (Rosinger Opera & Operetta Guild, Paterson, N.J.) 7. Frances Fredo & Anna Deinitzin (Galina Deinitzin, Brooklyn, N.Y.) 8. Scottish Nat'l Dancing during the Eisteddfod Festival, Sidney, Australia 9. Karen Johnson & David Kazmierzak (Bartlesville Ballet Club, Bartlesville, Okla.)

(continued next month)

THE SEVEN-STEP THEME

BY MARY ANN HERMAN
of Folk Dance House, N.Y.C.

Just as ballet has its basic fundamentals so do folk dances . . . that is, certain basic steps or figures are found in dances the world over. What's more, the same dances turn up in different countries with slight differences in steps, styles and, of course, in the names. It might be fun as well as educational to compare some of these dances.

There are, for instance, the dances with the "seven-step" theme. These consist of seven steps done in a specified direction, followed by what may be called a "chorus break." A good example (because it is the most widely known in American folk dance circles) is the German *Siebenschritt*, for which the music is here given.

Here the dancers, side by side, with inside hands joined, run lightly forward seven steps and stamp, then repeat going backwards. They separate with a *schottische* step and return to each other with another such step and turn with four step-hops in shoulder-waist position. Occasionally, this becomes a change-partner dance. (Record: Folk Dance MH 1048.) Almost the same melody is found in Norway, where the dance is called *Ruggen* (Record Scandinavia 1122). However, here the dancers assume ballroom position and use very tiny side steps to and away from the center of the circle . . . the style is quite erect and stiff.

Hope Hawthorne

In the United States, out around Rapid City, South Dakota, we turned up a *Cowboy Seven Steps* with almost the same melody. Here the dancers take *Varsovienne* position, with both facing away from the center of the circle, and the seven steps become lively sliding steps.

In the Scandinavian countries, there is a dance called by various names: *Raatikko, Lot Ist Tod, Vanha Piikka*—all of which have the seven steps done in a variety of ways, but here the chorus is a polka rather than a *schottische*. In Czechoslovakia the *Ctyry Kroky* is the same dance, but instead of seven only four steps are used. To come back to Germany for a moment, the *Lorenz* is a more elaborate version of the *Siebenschritt*, and comes from another district, which shows that even in one country there may be several versions of the same dance.

Because of the similarity of melodies and dance patterns for each of these dances, it is understandable that many

(continued on page 77)

Fifth in a series of YOUNG DANCER "STORIES OF THE BALLET" by REGINA WOODY, illustrated by ARLINE THOMSON

CINDERELLA

(The Charles Perrault version)
Music by Serge Prokofiev
Choreography by Frederick Ashton
Scenery and Costumes by Jean-Denis Malclès
Royal Opera House, London, Dec. 23, 1948

Cinderella is one of the world's best loved fairy tales, and has more versions than a cat has lives. Any number of ballet productions in Russia, France, England and in small companies in the U.S.A., prove the hold that the put-upon little drudge who becomes a princess has on the imagination of the young in heart.

The three-act Sadler's Wells production of *Cinderella*, with music by Prokofiev and choreography by Frederick Ashton, is the most important production of the ballet at the present time, as well as the one keyed to gentle poesy and danced with true lyrical sweetness. Devised for Margot Fonteyn, it was first danced by Moira Shearer because of Miss Fonteyn's illness. Fonteyn has since danced it many times, both in England and the United States. *(over)*

The story of Cinderella, clad in rags and regarded as a servant by her wicked step-mother and her two ugly sisters; the ball to which they are invited and to which Cinderella is not — all of this is known to every child. The scene in which the bad sisters rush about dressing for the ball has a true quality of reality, for everyone has at one time or another felt left out of things. When the fairy godmother, disguised as an ugly witch, appears and is rudely repulsed by the bad sisters, Cinderella gives her the only gift she has, a hard crust of bread. But even this little good deed brings a torrent of abuse on her head, and once again the audience sympathizes with her desire to do good, if only in a small way.

Because in the English production seen here two men (Robert Helpmann and Frederick Ashton) played the wicked sisters, the comedy was broad and lusty. They were awkward and common as no ballet dancers could ever be no matter how hard they tried. It was a delight to see them try and fail to be ladylike, to see them trip as they tried to curtsey or fall almost flat on their faces as they attempted a graceful step. When they finally departed for the ball in a proper flurry, Cinderella, left alone, danced with her broom as a partner. Just as she was about to retire to the fireplace and wipe away a tear, the witch appeared again, now turned into a glorious fairy godmother. Cinderella's own rags turn into a beautiful party frock and a fat yellow pumpkin into a golden chariot. Indeed, even the prancing mice of whom Cinderella had been a little afraid, are magicked into prancing steeds.

Then, accompanied by a bevy of beautiful girls dressed as stars and fairies, Cinderella goes to the ball. There she is greeted by the prince who falls deeply in love with her.

In the meantime, the wicked sisters have been having their troubles, to the joy of the audience. They do not recognize their little step-sister, and proceed to watch and admire this vision on the arm of the Prince with envious eyes. When the Prince presents Cinderella with three oranges, the rarest and most coveted gift in the kingdom, she promptly bestows two of them on her hateful step-sisters, and is half-shocked, half-amused to see their instant bickering as to which one has received the larger orange!

Cinderella's lovely variation, danced with the Prince, is rudely interrupted when the clock strikes twelve. She tears herself from his arms as she has been instructed to do, and rushes away, losing one of her little glass slippers in her haste. Home again, in her tattered old rags she crouches in the still-warm ashes as she reflects on the vanished ball. Except for a tiny glass slipper in her pocket, she would be tempted to believe that she had dreamed the whole thing.

The wicked sisters return and tell her about their triumphs and the beautiful unknown princess. They cast their clothing from them and rub their aching, swollen feet. Just then a loud clamor is heard in the street. The Prince is determined to find the vanished beauty before it is too late, and is fitting the tiny glass slipper Cinderella has lost to each female foot in his kingdom. The wicked sisters try in vain to stuff their swollen feet into the dainty slipper, one even attempting to carve off her big toe, but the slipper will not fit. Cinderella is on her knees trying to help when its mate drops out of her pocket. Then, indeed, there is rejoicing.

The Prince raises her to stand beside him and the bad sisters bow low in humble reverence. Because Cinderella is the same gentle girl she has always been, she leans forward to touch them on the shoulder and assure them of her love.

The production ends in an elaborate dance pageant which recognizes and glorifies the love of a prince for a simple peasant maid, as they sail away in a fairy boat to start their life together.

This English production of a French fairy tale brings a truly exquisite evening of ballet to young and old alike. *Cinderella* is a lovely story and a very moral one.

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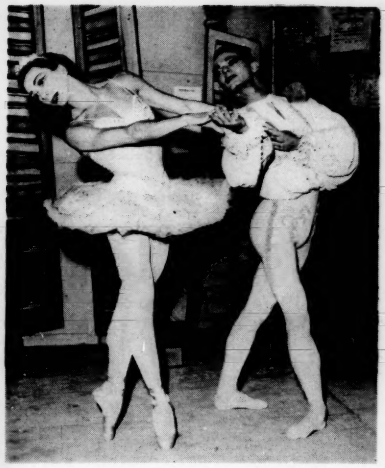
STRAW-HAT DANCE EVENTS

'DAHOMEY' SHOW-STOPPER: Six-foot-six Trinidadian Geoffrey Holder (above, center) and his cohorts regularly stop the show in the Dahomey Dance, a highlight of Guy Lombardo's summer production of "Show Boat" at the giant Jones Beach Marine Theatre on Long Island. Choreographer is Lee Sherman. In the cast are also dancers Paul Hartman, as Cap'n Andy, and Hal Leroy, as Frank.

'HINDU' BEACHCOMBERS: Fresh in from the beach, dancers Jim Hutchison, Erin Martin, and Joe Milan rehearse a Hindu satire, one of several dances choreographed by John ("The Boy Friend") Heawood for Hermione Gingold's starring vehicle, "Sticks and Stones." The revue began its summer rounds at the John Drew Theatre, Easthampton, L. I.



Joel Photo Studios

BALLET THEATRE BARN TOUR: Nora Kaye and Scott Douglas are two of the "Stars of The Ballet Theatre," currently touring the East Coast strawhat circuit. In the photo above, taken at the Empire State Music Festival, Ellenville, N.Y., the pair are seen in the "Coppelia" Pas de Deux, staged for them by Valentina Pereyaslavec. Also being featured in Ballet Theatre's summer co. of 14 are John Kriza, Lupe Serrano and Ruth Ann Koesun.

NBC Photo

TEXAS 'CHOPSTICKS' ON TV: Enroute to the Jacob's Pillow Festival at Lee, Mass., where they appeared on the summer's opening bill, the Modern Dance Group of Texas State College for Women, at Denton, stopped off in N.Y.C. for an NBC-TV performance on Arlene Francis' June 25th "Home" Show. Photographed on the video set above is a moment from their group dance, "Chopsticks." Traveling with the co. of 12 girls were their director, Dr. Anne Schley Duggan, and musical director Mary Campbell.

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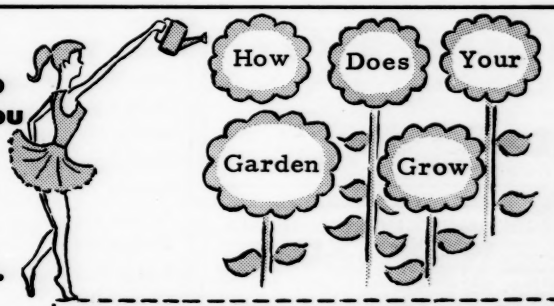

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Following is a list of the dancers at Radio City Music Hall as of April '56:
(Article on Page 23)

ROCKETTE ROSTER

Name	Home Town	Principal Dance School Attended
Carol Albro	Hewlett, L. I.	Lorett's Studios, Cedarhurst, N. Y.
Gladys Baldes	N. Y. C.	Joseph Levinoff, N. Y. C.
Mary Ann Bestor	N. Y. C.	Met. Opera School, N. Y. C.
Marion Block	Columbus, O.	Stella Becker Studio, Columbus
Julie Browder	Hopewell, Va.	Christine Park School, Petersburg, Va.
Joan Browning	N. Y. C.	Ernest Carlos Studio, N. Y. C.
Norinne Burmaster	Amsterdam, N. Y.	Chalif Studio, N. Y. C.
Joan Butterfield	Quincy, Mass.	Hazel Boone School, Boston
Mary Lou Coane	Phila., Pa.	Florence Cowanova Studio, Phila.
Taffy Dean	Nutley, N. J.	Ruth Cater Studio, Passaic, N. J.
Jeannette Dix	Hallwood, Va.	Miss Lawrence Studio, Norfolk, Va.
Louise Elander	San Pedro, Calif.	Marion Rankin Studio, Long Beach
Gloria Engebregson	Everett, Wash.	Barclay Studio, Seattle
Tina Gargano	N. Y. C.	Jack Stanly School, N. Y. C.
Margie Graner	Ridgewood, L. I.	Jack Stanly School, N. Y. C.
Irene Guerreiro	N. Y. C.	Nella Maresca Studio, Bronx
Adrienne Harrison	Bklyn., N. Y.	Jack Stanly School, N. Y. C.
Beverly Heath	Melrose, Mass.	E. Virginia Williams Studio, Boston
Joyce Hector	West Orange, N. J.	Dolores Chambers Studio, Newark
Dorothy Hoarton	Yonkers, N. Y.	Lillian Debray Studio, Yonkers
Violet Holmes	Flushing, N. Y.	Kay Gorham Studio, Flushing
Anne Kalman	Cleveland, O.	Myrtle Pettingale School, Cleveland
Audrey Kavana	Chicago, Ill.	Stone-Camryn Studio, Chicago
Martha Klee	Flushing, N. Y.	Kay Gorham Studio, Flushing
Marilon Lahrmer	Akron, O.	Adeline Ott Lahrmer, Akron
Mary Limbach	Massillon, O.	Betty Adelman School of Dance, Massillon
Janice Lowthian	London, Eng.	Cone-Ripman School, London
Dorothy Marino	Manchester, Conn.	Helyn Flanagan School, Hartford
Thelma McClay	Phila., Pa.	Florence Cowanova Studio, Phila.
Mary Mongeau	Brockton, Mass.	Hazel Boone School, Boston
Lillian Monville	Phila., Pa.	Florence Cowanova Studio, Phila.
Patricia Moore	Long Beach, Calif.	Ernest Belcher, Los Angeles
June Morrison	N. Y. C.	Jack Stanly School, N. Y. C.
Linda Ann Muhrcke	Bklyn., N. Y.	Howell Studio, Bklyn.
Sandra Murphy	Astoria, L. I.	Kay Gorham Studio, Flushing, N. Y.
Mary Louise Ney	Bridgeport, Conn.	Muriel Howe Studio, Bridgeport
Roberta Ogg	N. Y. C.	Albertina Rasch Studio, N. Y. C.
Thelma Palazzo	Akron, O.	Adeline Ott Lahrmer, Akron
Mildred Pratt	N. Y. C.	Jamaica School of Dancing, Jamaica, N.Y.
Evelyn Rakovich	N. Y. C.	Swoboda Studio, N. Y. C.
Martha Rich	Cohasset, Mass.	Harriet Hoctor School, Boston
Joan Rootvik	Seattle, Wash.	Barclay Studio, Seattle
Carolyn Sickel	Irvington, N. J.	Frabel's Studio, Irvington
Welna Stevens	Palisades Pk., N. J.	Michael Bell, Hackensack, N. J.
Virginia Volmer	St. Louis, Mo.	Mrs. Clark Studio, St. Louis
Diane Zebrowski	Phila., Pa.	Florence Cowanova Studio, Phila.
Agnes Zietz	N. Y. C.	Le Tang Studio, N. Y. C.

Muriel Kilduff, Capt. of Rockettes
Russell Markert, Dir. of Rockettes
Emilia Sherman, Associate Dir. of Rockettes

BALLET ROSTER

Name	Home Town	Principal Dance School Attended
Ritta Alecknewith	Pittsburgh, Pa.	Mme. Anderson-Ivantzova, N.Y.C.
Jeannette Aquilina	N. Y. C.	Joseph Levinoff, N. Y. C.
Bruria Aviezer	Ramat-Gan, Israel	Ballet Theatre, N. Y. C.
Sondra Barrett	Bklyn., N. Y.	Nannette Charisse, N. Y. C.
Ann Buchan	Oceanside, L. I.	Salvatore, N. Y. C.
Joanna Crist	Detroit, Mich.	Theo. J. Smith, Detroit
Grace Davidson	Staten Island, N. Y.	Ballet Theatre, N. Y. C.
Delia Destian	N. Y. C.	School of American Ballet, N. Y. C.
Helen Detthoff	Kittery, Me.	Virginia Williams, Boston
Dorothy DiPrima	N. Y. C.	Joseph Levinoff, N. Y. C.
Eleanor Drexler	N. Y. C.	Ballet Arts, N. Y. C.
Laurel Edelson	Pittsburgh, Pa.	Mamie Walker Barth, Pittsburgh
Fay Ann Lefferts	Wellington, N. Z.	Joseph Levinoff, N. Y. C.
Kathleen Foster	Moore Haven, Fla.	Ballet Repertory, N. Y. C.
Elisabeth Gillette	Detroit, Mich.	Carlo Casetta, Detroit
Shirley Gottlieb	Chicago, Ill.	Walter Camryn, Chicago
Edmee Hess	N. Y. C.	Joseph Levinoff, N. Y. C.
Ann Holland	Montreal, Que.	Mary Butles, Montreal
Muriel Ives	N. Y. C.	Mme. Branitzka, N. Y. C.
Ariadne Jeon	Boston, Mass.	Virginia Williams, Boston
Kathryn Kelly	Phila., Pa.	Florence Cowanova, Phila.
Sally Kirkpatrick	Arlington, N. J.	Ballet Arts, N. Y. C.
Ruth Krane	Newark, N. J.	School of American Ballet, N. Y. C.
Phillis Lear	Chicago, Ill.	Austin H.S. Ballet, Chicago
Marise Lorenzini	San Francisco, Calif.	Evelyn Wenger, San Francisco
Tamara Manookian	Tehran, Iran	Shurman School, N. Y. C.
Harriet Mason	Irvington, N. J.	American Ballet Academy, Newark
Sandra Nikolas	Detroit, Mich.	Evelyn Smith, Detroit
Madeleine LeJeune	Arlington, N. J.	George Chaffee, N. Y. C.
Janice Painchand	Biddleford, Me.	Vladimir Kostenko, San Francisco
Mary Ann Ray	Detroit, Mich.	Theo. J. Smith, Detroit
Eleanor Reina	Los Angeles, Calif.	School of American Ballet, N. Y. C.
Barbara Scheiman	Bklyn., N. Y.	Joseph Levinoff, N. Y. C.
June Steger	East Orange, N. J.	Theo. Bekeffi, Montclair, N. J.
Virginia Tourigian	Phila., Pa.	Catherine Littlefield, Phila.
Doris White	Huntington, L. I.	School of American Ballet, N. Y. C.
Assistants		
Dorothy Butterfield	N. Y. C.	Joseph Levinoff, N. Y. C.
Bettina Rosay	Denver, Colo.	Margaret Craske, N. Y. C.

Margaret Sande, Director of the Corps de Ballet

MALE DANCERS

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Victor Duntiere	Pensacola, Fla.	William Dollar, N. Y. C.
Clifford Forlow	Kansas City, Mo.	Met. Opera School, N. Y. C.
Harold Horn	Munich, Germany	Nina Ivanova
Donald Mahler	N. Y. C.	Met. Opera School, N. Y. C.
Jock McKenzie	Detroit, Mich.	Ballet Theatre, N. Y. C.
Gilbert Reed	Seattle, Wash.	Lee Foley, Seattle
Harold Roberts	Omaha, Nebr.	Cora Quick, Omaha
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Mordkin

(continued from page 40)

Mordkin saw technique in its proper perspective. He had so thoroughly mastered it himself that he appeared to be oblivious of it. He was able to express himself emotionally and musically without thinking of the mechanics, and in his effort to make dancers out of his young students, he taught them also not to be bound by the steps.

In his teaching he was more emotional than any other teacher with whom I ever studied. He loved his teaching and his pupils with a fervor and devotion which seemed to carry them forward as dancers without a great deal of concentration on form and technique. His lessons always depended on his mood of the moment. He never gave a dull class. He inspired one to move—to flow with the music. Even his *barre* exercises forced one to use the whole body rhythmically. He was never affected, self-conscious or false. His dancing stemmed from his heart. The exercises that follow are far from academic, and indeed, without Mordkin's special vitality and even without the charm of his "broken English" may in themselves be considered eccentric. But when he presented them, there was always excitement and stimulation.

Entering Mordkin's classes was a little like entering a ballet company. Being himself a great showman, Mordkin was continuously desirous of putting on professional performances. His method was to produce classic ballets in which his students learned to perform different roles. Technique was used as the means and not the end. Mordkin's interpretations of the old familiar ballets like *Swan Lake, The Sleeping Beauty* and *Les Sylphides* were exceptionally beautiful in execution and expression. These works were shown wherever and whenever possible—sometimes at the Lewisohn Stadium, in Broadway theatres, even in schools.

I was fortunate enough to dance in many of his productions. It was a rare and inspiring experience. I believe, too, that these performances of Mordkin's were instrumental in bringing ballet closer to the people of this country.

J. V. C.

Edited by Leon Danielian (according to the Vaganova method)

BARRE WORK

(1). Start in 5th, right foot front, left hand on barre, right arm in 2nd. Relevé demi-pointe, port de bras bending backward. Grand plié in 5th, rising to relevé,

soutenu turn ending with right hand on barre. Left arm in 2nd, left leg tendu à la seconde. Port de bras bending backward. Return to 5th. Repeat full sequence 4 times.

(2). Start in 5th, right foot front, both hands on barre. Step to right, left foot tendu à la seconde, left arm in 3rd. Demi-plié on right leg, bending body to right. Straighten right leg and body, return left arm to barre. Left foot goes from tendu to 5th back, relevé quickly into half turn ending in 5th, right foot front, back to the barre. Repeat entire exercise facing center of room, without barre. Repeat entire exercise four times, changing sides.

(3). Start in 5th, right foot front, left hand on barre, right arm in 2nd. Battements tendus en avant and à la seconde, rond de jambe to 4th back. Close to 5th. Repeat from back to front. Repeat entire exercise 8 times, both sides.

(4). Start in 5th, right foot back, left hand on barre. Right foot tendu en arrière, 8 petits battements sur le cou-de-pied in relevé, finish tendu en arrière. Rond de jambe en dehors to tendu en avant. Soutenu half turn finishing in 5th, left foot front, right hand on barre, left arm in 2nd. Grand développé en avant. Balançoire to arabesque tendu. Repeat entire exercise 4 times on each side.

(5). Start in 5th, right foot front, left hand on barre, right hand in 2nd. Grand battement en avant ending in demi-plié. Single pirouette ending with right leg in attitude. Développé into arabesque, assemblé to 5th back, relevé passé bringing right foot forward. Repeat exercise 4 times both sides.

(6). Start in 6th, both hands on barre. Bend alternately to right and left 4 times. Half turn swinging right leg into 2nd, back to barre, both arms in 2nd on barre. Demi-plié à la seconde. Quarter turn to left, left hand on barre, feet in 4th (still demi-plié). Développé right leg into arabesque, straighten standing leg. Coupé with right and relevé on left. Bend back, close in 5th. Repeat entire exercise on other side.

CENTER — ADAGIO

(1). Grand plié à la seconde. Tendu and développé into attitude derrière with right foot. Promenade right ending in attitude. Développé into second and tendu. Repeat exercise 4 times, both sides.

(continued on page 61)

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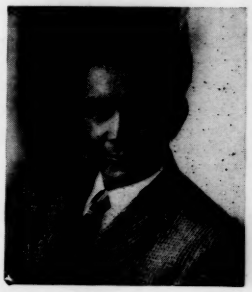

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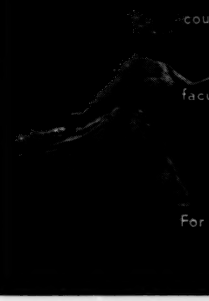

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DANCE MAGAZINE'S BALLROOM DICTIONARY

BY DOROTHEA DURYEA OHL

Illustrations by Doug Anderson

POSITIONS

(Cont. from July issue)

7. TWO-HAND CLASP POS.

Two-hand clasp pos.

Syn. — four-hand clasp pos.; four-in-hand pos.

Def.: Couple face to face, man's L hand clasps girl's R hand, man's R hand clasps girl's L hand at any number of specified levels; i.e., arms extended sideways (as in starting La Raspa), at arm's length (Lindy) or overhead (sometimes in Latin-American dances).

8. CROSSED L (OR R) HANDS POS.

Crossed L (or R) hands pos.

Def.: Couple face to face, man's L hand clasps girl's L hand at any number of specified levels. Used mainly in Latin-American dances and the Lindy. *Var.* Occasionally all four hands cross.

9. CHALLENGE POS.

Challenge pos.

Syn.: — charge pos.; commando pos.

Def.: Couple face-to-face, each moves to own left (or right) with no contact. *Var. 1:* man's inside hand catches girl's inside hand at climax of each sideward movement. To dance in this pos. it is necessary for the man to commit 2 deliberate foot faults (frequently referred to as "false footing"), one in order to get into this pos. and the other to exit from it. *Var. 2:* Partners face same direction, girl slightly in front of man and to one side. Man catches partner's waist at climax of each sideward movement. Seen mainly in Rumba, Mambo, Cha-Cha, Merengue.

10. SEPARATION POS.

Separation pos.

Def.: Partners stand two to three feet apart. No contact whatsoever. Pos. used in a variety of ways: partners face to face, man forward in LOD, girl back in LOD (as in Mambo, Cha-Cha and occasionally in Lindy); or standing one in front of the other, both facing LOD, or standing one behind the other, both facing back to LOD (Choo-Choo or the Chase in the Cha-Cha).

11. BACK-TO-BACK POS.

Back-To-Back pos.

Def.: Partners face opposite directions, back close to back. Pos. may be assumed with no contact; or with two or four hands clasped and arms at various specified levels. Used in Polka, some Latin and Latin-American dances; fleetingly in Lindy, as in moving from one part of a figure to another.

12. VARSOVIENNE POS.

Varsovienne pos.

Def.: Couple face same direction, girl slightly in front of the man and to his right; couple's R arms curved overhead, man's R hand clasping girl's R hand; couple's L arms extended sideways, man's L hand clasping girl's L hand. The entire pos. may be reversed. Used mainly in folk and square dancing, occasionally in Latin-American dances.

13. WEST POINT POS.

West Point pos.

Syn. — practice pos.

Def.: Partners stand face to face, clasping each others' upper arms. Often used in classrooms, sometimes in Polka.

14. EUROPEAN POLKA POS.

European Polka pos.

Def.: Same as #13, but man's hands at girl's waist, girl's hands on man's shoulders.

15. SKATING POS.

Skating pos.

Def.: Couple face same direction, standing side by side; man's L hand clasping girl's L hand; man's R hand clasping girl's R hand; clasped L hands near man's L hip; clasped R hands near girl's R hip.

(over)

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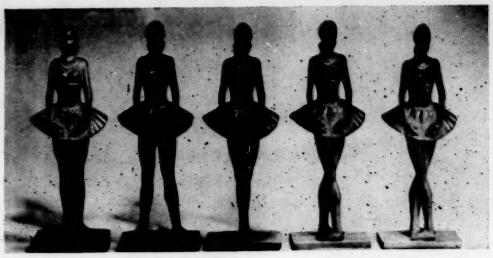

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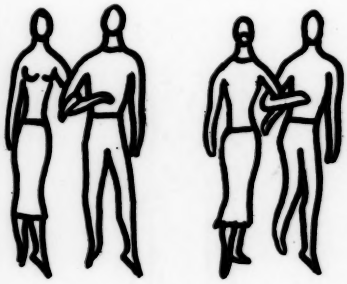
(continued from page 55)

16. PROMENADE POS.

Promenade pos.

Def.: Couple face same direction, girl to man's right, standing side by side; man's R arm around girl's waist, his R hand on top of her R hand, which is placed on her R hip; couple's L hands clasped and extended sideways. Dancers may promenade in other pos; i.e., Promenade in skating pos. *(see #15)*; promenade in escort pos. *(see #19)*; promenade in R-hand clasp pos. *(see #6)*. Whenever the command "Promenade" is given — minus a descriptive phrase — couples assume the promenade pos. as described above. Used mainly in square dancing, occasionally in Latin-American dances.

17. LINK ARMS POS.



Link Arms pos. *Var.: Link Arms pos.*

Syn. — hook arms pos.
Def.: Partners face same direction, standing side by side, man's R (or L) arm linked with girl's L (or R) arm about at elbows. *Var.:* Partners stand side by side facing in opposite directions, linking inside arms. Used in square and folk dancing and in La Raspa and other Latin-American dances.

18. MARCHING POS.

Marching pos.

Def.: Partners face same direction standing side by side but not touching, girl to man's right. Arms relaxed at sides. Used in some Paul Jones figures; in maneuvering groups of people into formations (as in a Grand March) or by a teacher getting class members into mass formation or other suitable teaching groups; and in square dancing.

19. ESCORT POS.

Escort pos.

Def.: Partners face same direction, standing side by side, man's R hand approximately at center of waist (at about belt buckle level), crooked elbow held slightly away from body; girl slips her L hand through the bend of his arm. Used in marching, in square dance promenading and when the man offers his R arm to the girl to escort her to a seat or to move from one spot to another in the room. It is perfectly possible physically for the man to offer his L arm to the girl, who would then place her R hand within it. This is done only upon the demand of expediency.

(To be continued next month)

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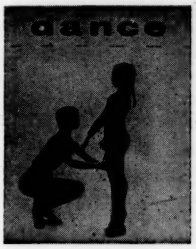

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(continued from page 35)

the Eighteenth Century. And the auditorium itself was exquisite — a long, narrow chamber deeply raked and deployed around two stately fauteuils reserved for the king and queen. One could not help but feel a sense of detachment, a sense of transition. A mood was created before the curtain rose.

As the opera got under way (It was Mozart's *La Finta Semplice,* being performed for the first time in Sweden) two of the ushers, dressed in their antique attire, seated themselves on low stools in front of the royal armchairs. We were sitting near them, and at one point we couldn't refrain from glancing down at our own garb, half expecting it to have sloughed off a few centuries.

For the intermissions there was the theatre's entrancing picture collection with its unbroken sequence from the *Commedia dell'Arte.*

The Scandinavians, and certainly the French, have maintained close touch with this lively Italian tradition. Its mimetic style is deeply woven into the ballet, and its characters are universally known and cherished.

In France, Harlequin and his companions popped up everywhere, but nowhere so endearingly as in a play called *Harlequin's Family* written by Claude Santelli especially for the company of Jacques Fabbri. Here was an exciting group. Led by a stocky tousle-haired young man with amazing command on the stage, the actors chattered, declaimed, crooned, danced, bounced, tumbled, plucked instruments, and tossed repartee to each other like an old-time theatre family. In their versatile hands, Columbine, the Doctor, the Captain, Harlequin, and all their cohorts came alive and marched through the centuries right up to the present.

The "Commedia dell'Arte" tradition is so vital that it still influences contemporary European theatre and dance. Perhaps no artist has captured its flavor so wittily as Jacques Callot (1592-1635) in his twenty-four etchings called "Balli di Sfessania." The background for each etching is a Florentine street scene.

Occasionally in the acting style there were traces of Marcel Marceau, especially his amusing little treadmill gait. And later on during our Parisian stay, the Marceau-isms cropped up in the work of young choreographer, Maurice Béjart.

Harlequin was not confined to the Fabbri Company. He was the theme of an art exhibit; he punctuated a showing of Sixteenth and Seventeenth Century theatre designs at the Carnavalet Museum; and he formed part of a smaller but equally discriminating selection of prints at the gallery of Gilberte Cournand.

The American dancers might well be envious of the French dancers, for the latter have the wellsprings of tradition at their fingertips. As we strolled down the Hall of Mirrors in the Versailles palace and pictured Louis XIV seated on his silver throne at one end; as we wandered in the outer courtyards and imagined the *comédies-ballets* of Molière being enacted in the glow of hundreds of flares; as we walked about in the formal gardens with their tracery of bright fountains, we could understand all the glory and elegance of the French classic ballet. If a performer felt out of touch with the roots of his art, he would simply have to spend an afternoon at Versailles, and they would again reveal themselves to him.

And if he wanted to sense the dignity and responsibility of performing, he would have only to cross the stage of the Paris Opera. There is surely no other like it. In addition to being incredibly deep, it has a wide spanning proscenium that makes the dancers look as though they were moving in some celestial space. It does not frame them. It liberates them.

And the theatre's surrounding galleries are an adventure unto themselves. When we first caught sight of the great marble staircase flanked by gleaming chandeliers and arcadian murals, we felt exalted, as though we had gained access to a world fashioned solely to give us joy and anoint us for the events to take place on stage.

What Drottningholm conjured up on a miniature scale, the Paris Opera accomplished with a heroic gesture. It gave the spectator a special stature and made him an ally to the performer.

But as we watched the Paris Opera Ballet in the single performance available during our stay, we felt a cold cringe of disappointment. The choreography was rootless, and the level of performance devitalized. There was little joy-in-movement, except in the performing of Yvette Chauviré. Mme. Chauviré transcended time, nationality, and company. She alone was worthy of the theatre in which she danced.

There were other dancers of individuality — the vivacious Christiane Vaussard, the commanding Nina Vyroubova, and the facile Michel Renault. But they were not given roles to challenge their powers. The program began with Ivan Clustine's *Suite de Danses,* a static, over-populated pastiche on *Les Sylphides.* It was followed by Serge Lifar's *Phèdre* and *Les Mirages.*

The Lifar works had flashes of invention but little unity or nobility of style. They substituted surface complexity for emotional depth. And this is a quality that seems to permeate contemporary French dance (judging from the samples we saw in Paris and from the companies that have toured in the United States since the War).

Perhaps one of the reasons for this lies in the modest little plaques that we found everywhere in Paris — on a tree, on a tottering fence, on the side of a building or monument. They quietly announced that on that particular spot a young Frenchman or group of Frenchmen had fallen while defending the city against invasion.

A certain amount of suffering produces good art. Too much suffering produces de-emotionalized art. France has suffered greatly.

The same unwillingness to express genuine emotion through dance cropped up again at an invitation ballet performance given in the theatre of the Enghien Casino outside of Paris. In addition to the Massine *Divertimento* already mentioned, there were three premieres by Maurice

(continued on page 65)

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Backstage Booby Traps

(continued from page 13)

auditoriums where the art has not yet been seen, the slippery floor problem has become acute; for there are people, both managers and private persons, who persist obstinately in the belief that "there is going to be dancing, so the floor must be polished." You can beg, threaten or cajole — all is of no avail. They know better. After the performance when the awful dangers have become evident, and the long-suffering ballerina has probably had to dance in her stocking feet — in other words, when it is too late — the theatre-proud manager will thread his way amongst the masseurs and doctors to say that he'll know better next time, and is there anything he can do?

There are other problems peculiar to dancers. The girl who refuses to cut her nails to a reasonable degree is a real menace to the other performers. Ornaments on the ballerina's costume are dangerous to her partner's eyes, and all jewels on her skirt must be selected with care. Braid improperly sewn on a ballerina's bodice has been known to break a man's finger during supported *pirouettes*. Rings must be regarded as potentially harmful. A highly-polished satin bodice can cause a first-class spill — it makes a girl's body as hard to grip as a fish. Glitterdust has the same effect on the eyes as broken glass, and heaven help the dancer who gets it between his toes!

Last but not least, pause before you laugh at stage superstitions. It is astonishing how many of them have survived because they conceal a warning which is better respected than discarded. For instance, you will probably be told that to use fresh flowers in place of artificial ones during a performance is "very unlucky." But the truth of the matter is that fresh flower petals on the stage constitute much the same danger to the unsuspecting as a banana skin on the sidewalk. When you hear that it is "unlucky" to whistle in the dressingroom, just bear in mind that people in dressingrooms are usually supposed to be making up. Whistling puckers the face so that making-up would be impracticable. Anyone who is whistling is probably not concentrating. And then remind yourself that any member of the professional theatre who doesn't concentrate is a danger to everyone else. It is easier simply to say "It's unlucky to whistle in the dressingroom," and leave it at that!

THE END

Writer-artist Kay Ambrose is Artistic Advisor of the National Ballet of Canada.

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(continued from page 53)

left foot forward. Sissonne fermée 4 times alternating right and left. Pas de bourrée en place ending in 5th.

(4). Start in 5th, right foot front. Pas de chat to left. Pas de bourrée en dedans turning left, right foot finishing back, arms in preparatory pos. Repeat to right. 4 passés en l'air moving back, alternating sides, arms in 2nd. Pas de bourrée forward, ending in 5th, right foot front. 4 pas de bourrée en dedans and en dehors, alternating sides. Finish in 5th, right foot front. Demi-plié. 16 single pirouettes from 5th to 5th, ending in 4th, right foot croisé back.

(2). Start in 5th, right foot front, arms in 2nd. Right foot tendu, croisé devant, left arm up, right arm down. Demi-plié in 4th, shift weight to back leg and bend backward. Coupé with right, straightening body, développé, 1st arabesque. Balançoire with right leg doing half turn on relevé. Finish in 3rd arabesque, assemblé into 5th, right foot back. Repeat on other side.

Members of the Mordkin Ballet posed in their "Swan Lake" costumes for this picture. The author of this article is seen seated at left. Center in the standing group of three is Lucia Chase, later to become director of Ballet Theatre.

(3). Start in 5th, right foot front. 7 glissades to right, changing feet. 1 pas de chat to right, left foot front. Pas de bourrée en dedans turning to left. Pas de bourrée en dehors turning to left. Finish

COMBINATIONS

(1). Start in 5th, right foot front, arms in preparatory pos. Relevé and jeté into attitude, right foot back. Coupé assemblé ending left foot front. Repeat on other side. Glissade left, pas de chat right, left foot front. Passé relevé turning to left. Finish left foot forward. Repeat 4 times.

(2). Start in 1st. Grand plié. Step right in arabesque. Glissade back. 3 jetés en tournant diagonally back to left, finishing in 1st arabesque. Demi-plié in 5th, left foot front. Glissade, pas de chat, 4 passés en tournant with right foot. Finish in 4th, right foot back. 8 fouettés to right. Step right into 1st arabesque and balance. Repeat on other side. *THE END*

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DO'S AND DON'TS OF BASIC CENTER PRACTICE IN BALLET

PART SIX: THE PIROUETTE

BY THALIA MARA

Pirouettes are today a basic part of ballet technique and every dancer must have a certain degree of proficiency in turning if he or she wishes to succeed in a professional career.

Pirouettes are definitely "tricks." But performed with good taste and aesthetic line they highlight dance movement, lending virtuosity and bravura which thrill and delight the audience.

Ballet technique has perfected the skill of multiple turns on one leg to a degree unmatched by any other dance technique. But this very skill often leads ballet dancers to believe that it is the only requisite to professional success. American dancers are particularly susceptible to the belief that technical virtuosity is the only thing necessary to make them great dancers. True, technical virtuosity is a tremendous asset, but only because it frees the dancer to immerse himself in the art and to express freely the emotions and qualities of the role being danced without fear of mechanical failure.

Proficiency in pirouetting demands strength, balance, perfect coordination, and a perfect sense of timing. Strength is needed in the back to hold the body upright, or in whatever position it must assume; strength is also needed in the legs to maintain a tightly pulled up supporting knee and in the foot to hold it firmly on the floor; balance is needed to hold the equilibrium and maintain the weight of the body centralized over the small area of the ball of the foot or tips of the toes upon which the dancer spins; coordination is needed between arm, leg, and head movements; and the proper timing is imperative because all the movements—the **relevé**, the forceful push of the arms, and the movement of the head—must occur with split-second coordination.

Pirouettes are, of course, done in every conceivable pose and position by today's dancers. They are performed **à la seconde, en arabesque, en attitude, sur le cou-de-pied,** and in whatever fashion the choreographer's fancy dictates.

Before undertaking the study of the **pirouette** however, there must be much preliminary preparation and practice. The **barre** exercises are our basic means of attaining strength, placement, balance, coordination, and control of the limbs. To this must be added special preparatory exercises for the **pirouette** itself.

Beginners need to learn, first of all, the principles of "spotting" or the use of the eyes in turning.

I have, on several occasions in these articles, spoken of the importance of the correct use of the eyes in dancing. Balance depends to a large degree on the eyes. This is particularly true in turning. In order to turn several times without becoming dizzy and losing the balance, it is necessary to learn to focus vision on some definite spot or object and to keep the gaze fastened to this focal point. This fixing of the eyes causes the head first to lag behind the body as it turns and then to whip suddenly around, completing the turn before the body. This is what is called "spotting."

Beginners should practice "spotting" while turning slowly in place on both feet, using a shuffling step, until they get the "feel" of how the eyes and the head work. It is important that the eyes should seek out something within the line of vision while the head is held erect, not lowered or raised.

After the ability to "spot" has been mastered the student may begin to practice turns that use two feet, such as **soutenu** and **chainès** turns.

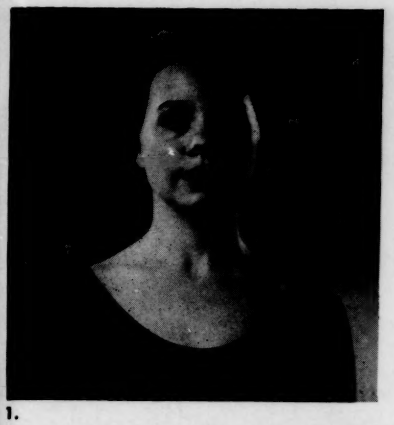
The **soutenu** turns stem from the **battement soutenu.** Starting from 5th pos., right foot front, **degagé** the right foot to a **pointe tendu à la seconde,** at the same time bending the left knee in a **demi-plié.** Carry the right foot behind the left and **relevé** to both **demi-pointes** in 5th pos. Turn on both feet to the right, finishing with the right foot front. This is **soutenu en tournant en dehors.**

For **soutenu en tournant en dedans, degagé** the left foot from behind the right to **pointe tendu à la seconde** with a **demi-plié** on the right leg, cross it in front of the right and **relevé** to both **demi-pointes** in 5th pos., turn to the right on both feet, ending right foot front. These turns may, of course, be taken to either the right or the left side.

The study of the **pirouettes** on one foot should only begin after the student has acquired good body placement and sufficient strength to support the body in perfect balance in a **relevé** from two feet on to one foot from a preparatory pos. in 4th, 5th, or 2nd positions.

The height of the raised foot in a **pirouette "sur le cou-de-pied" en dehors** and **en dedans** becomes again a question of taste. Technically, anywhere from the ankle to the knee is correct. The French school adheres strictly to the **cou-de-pied** pos. even on the **pointes,** other schools advocate a higher pos. Certainly the foot raised to knee height gives a more brilliant aspect to the turn, particularly for girls and on the **pointes.** It is considered more masculine for boys to keep the foot at a lower level.

The **relevé** should be taken at the **demi-pointe** pos. rather than the three-quarter because this makes for a better turn. When the ball of the foot presses securely against the floor, the foot has



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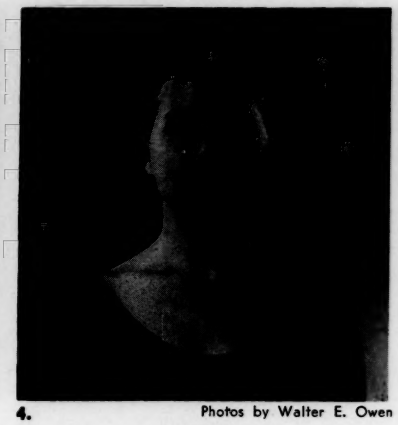

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Photos by Walter E. Owen

more strength and the dancer consequently has more control. The toes should be pressed firmly into the floor as the knee is pulled up in the **relevé.**

Correct body placement is essential if the dancer is to spin well. The hips must be aligned and the body well centered in order for the dancer to have the perfect balance needed for the spin. If the body is allowed to tip forward the dancer will fall forward in turning, and if the body leans to one side of its vertical axis the dancer will fall to that side. Allowing the weight of the body to fall back will result in losing the **demi-pointe** pos. and the dancer will be forced to lower the heel. The pulling up of the weight of the body so that it is distributed upward out of the hips is essential. Without this pull-up and the tautness of the supporting knee, the dancer will find it necessary to hop in order to maintain the balance.

A **pirouette** is only thrilling when it is brilliantly performed. Hopping and staggering are incompatible with good performance. Students should be taught that **pirouettes** must not only be performed cleanly but that the finish of the turn must be as brilliant as the turn itself. Two clean turns brilliantly performed and finished in whatever pos. is required is a good performance. Three or more turns brilliantly performed and finished is even better. But two turns followed by a staggering third is a failure. Learning to finish sharply and cleanly is essential and students must be made aware of this.

DO'S

Our model is Mary Vegh, a student of the School of Ballet Repertory.

1, 2, 3, & 4: The use of the eyes in spotting.

1. The dancer faces front, head erect, eyes focused on an object or spot within the line of vision.

2. As the body begins to turn away from the audience (in this case to the right) the eyes remain fixed on the focal point, looking over the shoulder.

3. The body continues to turn and the head snaps quickly to the other shoulder so that the eye can immediately find the focal point.

4. The body completes the turn.

5, 6, & 7: Position of the legs and feet in a **pirouette** either **en dehors** or **en dedans.** All are correct, as any position between ankle and knee is a correct position. Picture #7 shows the best pos. for girls as it has a more brilliant appearance, particularly on **pointes.** The positions shown in pictures 5 and 6 are more suitable for boys as this is considered to be more masculine.

Notice the supporting foot. The toes are firmly pressed into the floor and the ball of the foot rests securely on the floor. One can see that the weight of the body is pulled upward so that it does not fall dead weight on the supporting foot but is distributed up through the body. The hips are aligned and the buttocks held tight. The body is lifted out of the hips. *(continued on page 64)*

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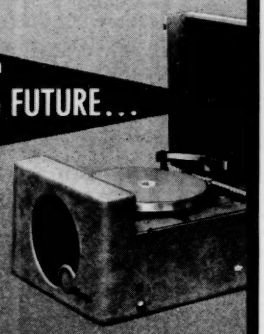

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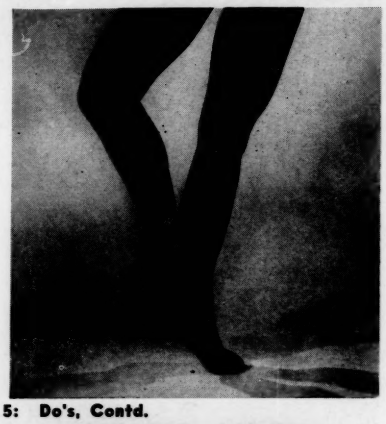
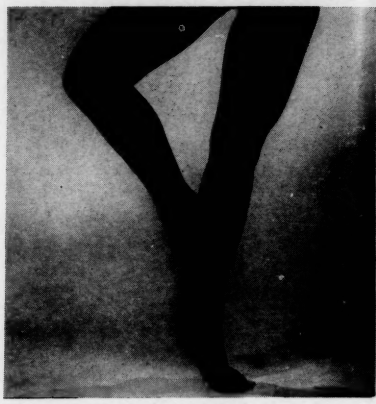


5: Do's, Contd.



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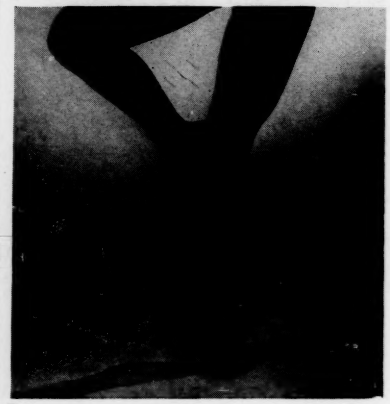

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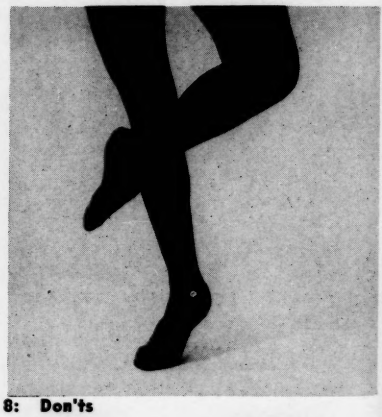

8: Don'ts

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Photos by Jack Mitchell

DON'TS

Four common errors:

8. The raised foot has been allowed to cross too far over the supporting knee. This results in the raised knee being turned in. Besides being very poor form, this will tend to unbalance the dancer.

9. The raised foot is held too far from the supporting knee. The foot should actually touch the knee for best results. As in picture #8, this position is poor form and tends to unbalance the dancer.

10. Two errors are evident here which will give the dancer trouble if not corrected. First, the supporting knee is slack instead of being tightly pulled up. This will prevent the dancer from doing a smooth turn by making it necessary to hop to maintain the balance. Second, the hip on the side of the raised knee has been allowed to raise up out of alignment. This again will tend to destroy the balance and make turning difficult. *(cont. next month)*

(continued from page 58)

Béjart. Last season, Mr. Béjart caused a stir with his *Symphonie Pour un Homme Seul,* an extended solo done to electronic tape. On the strength of this somewhat avant-garde success, he was allowed to do three new works, with the Casino footing the bills.

He turned out two light ballets — *Le Balayeur (The Sweeper)* and *Le Parfum de la Dame en Rouge (The Perfume of the Lady in Red)* and a serious attempt called *Tanit.* At best they were superficial imitations of the style of Roland Petit, and they relied heavily upon acrobatic tricks interspersed with academic ballet passages.

There were several appealing dancers in the Béjart Company, notably Marie-Claire Carrié, Michèle Seigneuret, and Tessa Beaumont. But like American movie starlets, they are modeling themselves after existing personalities, in this case, Jeanmaire, Leslie Caron, and Colette Marchand. Or perhaps Mr. Béjart has urged them in this direction.

It is somewhat contradictory that the contemporary French dancing we saw was so lacking in style, when at heart the French are superb stylists. One had only to see the Comédie Française performing Corneille's *Le Cid* to see how stage style can relate to content. As the actors recited the Corneille alexandrines, they seemed more like singers lifting their voices in a magnificent operatic recitative. Their speech and their full-blown gestures in the sumptuous costumes designed by Georges Wakhevitch, made the work seem very close to the concept of lyric theatre that entices today's directors. It was a performance realized with loving care.

The same kind of loving care was lavished upon the Soviet Ballet's *Swan Lake* performed at the Chatelet Theatre. This group could probably be called Russia's second company, the first being the Bolshoi Ballet. But judging from the films we have seen, it is very much like the Bolshoi Ballet in dance training and dramatic projection.

The Soviet Ballet's full length *Swan Lake,* staged by Vladimir Bourmeister, was not the romantic opus to which we are accustomed. It was a leisurely folk tale, scrupulous in mimetic and visual detail. The approach was based upon Stanislavsky and Nemirovitch-Dantchenko, which seemed old-fashioned simply because in America, Stanislavsky has already been put through two subsequent sieves — Group Theatre and Actors' Studio.

But this anachronistic feeling was transcended by the liveliness of the Russian dancers. Seeing them in the very same theatre where the Diaghilev Ballets Russes made their debut a half century ago, we had some of the same sense of exhilaration that the French audience must have had then.

This reaction certainly did not come from the costumes and sets, which were ludicrously outmoded. It had little to do with the choreography, which was different, but not especially better. It had to do with the quality of performance, with the emotional generosity of the Slavic dancers.

For them, the story of the ballet was not merely a hinge between variations. It was something to be lived. Unlike other *Swan Lakes,* it began with a mimed prologue in which the magician waved his enormous Loie-Fuller wings and turned a princess into a swan. The ballet then unfolded in more or less the usual sequence (but with many changes in the order and content of the variations) ending with an epilogue in which the prince jumped into a raging sea churned up right on stage and emerged, with the swan-changed-into-a-princess. Fulfillment on earth and not in the hereafter was the keynote for the Russians.

The dancing style resembled the late Nineteenth Century Italian manner — the style perhaps of Legnani and her contemporaries. The extended leg in arabesque was sharply bent. The upper body was very high with shoulders firmly back. The emphasis was not on perpendicular frontality but on a torsion of the middle body — a feeling of opposition. The effect, even in the romantic pas de deux was not one of repose (despite its rubato execution) but of dynamism and readiness for the next phrase. In this dynamism, the Russian technique has a certain kinship with the modern dance as we know it in this country.

It is an interesting commentary on the French attitude toward dance to note that the sections eliciting the most applause were the formal phrases like that of the four cygnets. True, discipline is to be admired — and the Russian corps de ballet was a miracle of precision — but the French dance world is too concerned with the shape of things and not enough with the heart. There is much that the French dancers can learn from their country's actors, mimes, and glorious art works of the past. And perhaps there is even something they can learn from the Russian and American dancers. *THE END*

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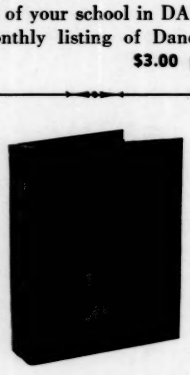

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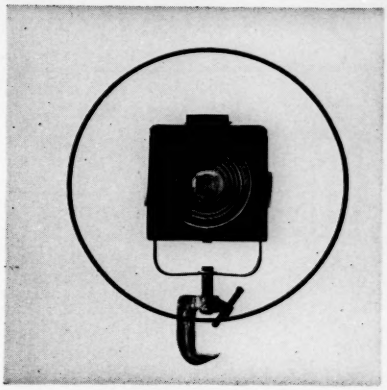

BY TOM SKELTON

TOOLS OF LIGHTING DESIGN: LIGHTING MISCELLANY

Follow-Spot

Because follow-spots can provide a great deal of actual illumination, they are very useful in auditoriums with little or no equipment. They can be focused to cover the whole stage and substitute for *front lighting*, or they can follow the soloist who would otherwise be a little too dark.

The follow-spot can be most useful in classical ballet if it is not too bright, and actually serves as a charming theatrical convention to assure the audience that this really is a theatre with live dancers. The follow-spot operator must be very skillful and needs several rehearsals or some sort of an inter-communication system with the stage manager. Otherwise, the "following" will be both tragic and comic if the spot lags behind or jumps ahead of the dancer who makes a sharp turn.

The follow-spot should not attract attention to itself by its brightness. Rather, it should be in such relation to the rest of the lighting that it appears to be only the radiance that a great dancer carries at all times.

For modern dance it can be used for emphasis, if it has a color that contrasts with the rest of the lighting. For purpose of emphasis in a specific work, for example, the dancer may be watching others dance. If he has a spot on him he will be better able to compete with the moving dancers, who would otherwise draw all of the audience's attention.

If several follow-spots are available, an interesting device is to light the dancer's body in dark blue, for example, and use just a pin-spot in another color on his hands (for Broadway-type *mudras*) or his feet or face or whatever is the important focus point. Or, with several spotlights, each dancer can have his own spotlight in some special "character color" (for dancers with a circus or *commedia del arte* theme). Or a single follow-spot can be used as a partner to the dancer; or, as for Escudero's *Zapateado* solo, I pin-spotted just his feet and left the rest of the stage in darkness.

Light Blindness

Many dancers have trouble with their balance and directions because of low spotlights which are in their range of vision and blind them momentarily. To avoid this the dancer must always remember to "look at the eyebrows" of the spotlight rather than at the eye. That is, he must set his focus slightly above the spotlight. Furthermore, the light angle is then more flattering than if he looks directly at or below the spotlight.

Dancers who ordinarily wear glasses are particularly bothered by light blindness. It is essential that such a dancer remove his glasses at all lighting rehearsals,

(over)

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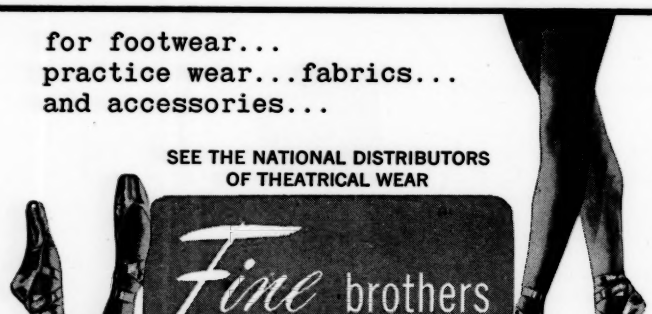

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(continued from pag

and for as many rehearsals before th possible, so that his eyes can ada stage lighting without getting the u tunate glassy stare.

Working With Lights

Lucky is the performer who intui knows how to work with lighting. So the dancer would look better and movements would come across bett only he raised his head half an inc changed his floor pattern six inche left or right. The ability to "feel" the when it is on you can be acquire course, and an experienced dancer k when his movement requires the spot" for emphasis and when he sh stay out of the "hot spot." But he knows that to pass completely ou the light and return to it can steal audience's eye from something that m be more important elsewhere on stage.

It's the lighting designer's job to the dance area properly lit (most dan will be very cooperative about ma minor adjustments in spacing). But it's the dancer's job to stay in the l Sometimes a small piece of tape on floor will help locate various sign-p to keep him in the designated area. dancers should not hesitate to ask stage manager to mark the floor. Du rehearsals the dancer can also acqu himself with various things around stage — pieces of scenery, the angl specific drapery, or the line from the lights, etc. — so that he will be be able to keep to the floor plan.

Bring Up the Whites

A common lighting device at the en each section of a classical ballet is raise the intensity of the lighting, thereby raise the intensity of the a ence's applause. It is perfectly eth (because the more the audience applau the more they enjoy the performance) viding it is properly timed so that audience is not aware it has happen

Unfortunately, only practice can te exact timing, but it must occur either the split second that the dancer exits just before the audience start the g that is followed by applause or in split second that the dancer enters so t the change happens on a moving danc rather than on an empty stage or on dancer who has just finished movi Otherwise, it will be as obvious as t vaudeville trick of "bring up the white

(when the white footlights are brought to full quickly at the end of each number).

The lighting for curtain calls should generally be in the same mood as the dance itself, but brighter. Many follow-spot operators have retained the vaudeville habit of pulling the gelatine out of the follow-spot for the bows. They succeed in making the bows brighter, but the sudden change to white light "deglamourizes" the costume and adds ten years to the puffing, sweating dancer.

"Milking"

"Milking" means taking more bows than the applause warrants. The best that can be said for it is that it is a very dangerous sport. Nothing is more embarrassing to the dancer or to the audience than to be caught "milking." It is much wiser to leave the audience wanting another bow. If the house lights are on a dimmer, many stage managers bring the house lights up to half after several bows so that the audience can keep applauding for another bow if they really want it or can stop, and no one need be embarrassed.

Some dancers prefer to "kill the applause" in favor of a minimum number of rehearsed bows. The easiest way to stop applause is to bring the final curtain down slowly or to put the house lights on full; but the stage manager, who puts the house lights on full too soon when more bows are really warranted, will make the audience annoyed and, at the same time, will advance to the top of the dancer's "gray list."

If there are many ballets on the program, many dancers feel that it is wise to "milk" the bows after the first and second dances simply to "warm up the audience" in order that they will get more enjoyment out of the remainder of the performance. The dancer can do his own "milking" by the way he times his bows and his attitude as he takes them, or he can leave it up to his stage manager. The stage manager can "milk" by not opening the curtain until the applause has reached a certain level and then opening and closing it very quickly for several bows; by raising the lighting intensity slightly for each bow; by leaving the front lights on the curtain but the house lights out; or by bringing the front lights on as though the curtain is about to open and then waiting for the applause to start up before opening the curtain.

(to be continued next month)

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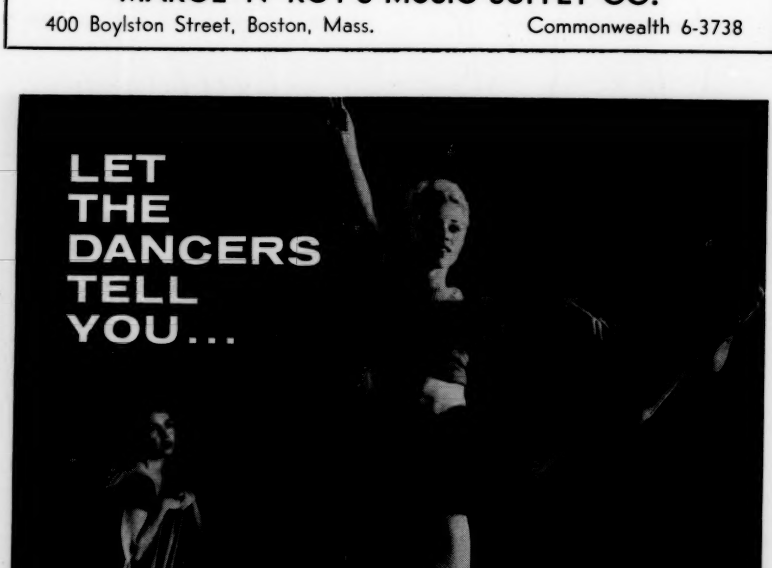

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Bournonville *(continued from page 3*

house. August responded so quickly a so completely to the change of scene, rural quiet, the rest and above all, excellent, affectionate care he receiv that in five weeks he was again able work out, and to resume his traini where he had left off.

Unfortunately, the leave of absen which had been granted was about expire with the beginning of a new s son. Bournonville had not qualified a debut and he was obligated to retu to Copenhagen. A whole year of stu and effort had been lost! The determin student applied for another leave, whi was generously granted him so that could regain the ground he had lost. A ditional encouragement came from t recently retired dancer, Madame Gard (who was once called "The Venus Medici of the Dance" by Noverre). Fro the lips of the charming and still beau ful wife of the man who had studied an danced with the elder Bournonville, in voice which he always remembered "like an angel's" he heard the proverb "One steps back in order to push fo ward." The words were encouraging.

He made notable progress all throug the winter, and early in 1826 Vestris wen before the directors of the Opera to an nounce that he had a promising studen who wished to *"passer un examen d debuts."* There was no immediate re sponse to this request and in the interva of waiting, Bournonville took lessons t improve his *pirouettes,* which were to re main always his weakest point. Hi teacher for this was Baptiste Petit, former soloist, whose brother-in-law wa the famous dancer, Louis Duport, the co-director at the Opera Theater in Vien na, to which he had become attached after his retirement, with considerable wealth from dancing. This special teacher was greatly impressed with Bournonville, en couraging him to make his debut and going so far as to add that if the exam ination were not a success he would be happy to place the young dancer under contract for his first, probationary, year at 6000 francs, with travel expenses paid and continuous instruction free. This offer coming from a teacher of stature and repute who had such excellent connec tions, bolstered the confidence of the pro spective debutant.

At last there was a formal notification from Mr. Duplantys, the director of the Paris Opera, setting the examination date on March 10th, 1826. A change in tradi tional examination procedure was also

set forth in this letter, as the aspirant was directed to wear knee-pants and silk hose rather than the long, loose trousers previously required. The very good reason for this change was that the full-length shapeless trousers had, in the past, sometimes hidden from the examiners defects of appearance which later led to serious disappointment.

The day on which August Bournonville was to undergo the all-important examination which would determine whether he was qualified to make a debut at the Paris Opera, he arose early, and convinced that it was God who had directed him from earliest childhood toward a dancer's career, the devout twenty-one year old Dane earnestly prayed for a continuation of that guidance and felt secure.

He dressed in the knee-breeches and hose, as his examination notice had specified, and topped off the costume with the splendid shirt which had been especially embroidered for his confirmation. Then he waited calmly, occupying himself by improvising on his violin!

As the hour for the examination drew near, the young student prepared for the momentous event by performing the exercises customary to the classroom before the great Vestris. To the surprise of the concerned and somewhat nervous teacher it was the pupil who was free from confusion and apprehension.

Theater-lovers filled the historic *Foyer de Danse* of the majestic Opera, and solemnly the nine examining jurors took their places. Bournonville shared the examination with another candidate, a Mlle. Bernardin, who was sponsored by Albert, her teacher, whose real name was François Decombe. Albert was considered one of the two greatest male dancers of his generation and was noted for his commanding style. In addition, he was already an experienced choreographer. Mlle. Bernardin had the assistance of Albert as she performed the first *pas*.

Bournonville appeared next and knew at once that the official change in the required examination costume was to his advantage. The absence of the long, floppy trousers drew attention to his silk-clad legs and the pleased expressions on the faces of the members of the jury told him that he had made a favorable impression even before he had danced a step. He commenced with the highly admired and quite difficult *pas* from *The Judgment of Paris*, which opened with a solemn solo for the cavalier. Performing with calm and ease, he astonished not only all who

(continued on page 72)

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(continued from page 71)

were watching, but also the two established dancers who assisted him. These two were the shapely, if not facially beautiful, Lise Noblet, and Antoine Paul, who shared top male honors with Albert. In addition to her attractive figure, Noblet was famous for both her dramatic talent and her comic ability which, together with her liveliness and excellent technique made her one of the most notable dancers of the time. She had gained great success in London as well as in Paris and the persistent Lord Fife had several seasons earlier been sufficiently captivated by her charms to follow her across the Channel when her London engagement terminated. Paul was an equally exciting dancer whose stimulating good spirits and exceptional elevation formed the basis for his fame.

In such notable company a young dancer might easily suffer by contrast, but Bournonville was confident and at ease, with the result that he danced with great brilliance through one solo after another. The happy Vestris impetuously rose to his feet, filled with pride in the achievement of his young pupil. Not for a moment was there any doubt that this was a day of triumph for the dancer. He appeared with Mlle. Bernardin once more, and finally his examination concluded with his dancing the flashing bravura *pas* which was the high point of Milon's ballet *Nina*. In this he had the company of two well-known dancers, Julia Devarennes and Pauline Montessu. This renowned choreographic composition was considered a test of the prowess of any dancer, but the examinee from Denmark found it "child's play." Everywhere he looked he saw pleased faces which told him of the success he was having, and further assurance came when forbidden applause broke out spontaneously among the spectators.

The day was not so happy for the unfortunate Mlle. Bernardin, who was required to undergo an additional six months of training, after which she would be eligible to apply for re-examination. (It was two years later when she finally achieved a debut, with her teacher, Albert, scheduled to assist her in a *pas de trois*. A few moments before they were to go on stage, Albert was seized with cramps in the calves of his legs, and by coincidence it was necessary for Bournonville to substitute for him.)

At the conclusion of the examination the directors sent the ballet-master,

Gardel, to notify August that it was their intent to retain him under contract for two years as a requirement for granting him the debut at the Opera which he so greatly wanted; however, they agreed to make a concession by allowing him a higher salary than was customary for the debutants.

In the afternoon of the same day a formal notice was delivered. Bournonville opened it and began reading:

> "The jury, before whom you have been examined, to do justice with unanimity, to your talent and to your propensities, etcetera. . . ."

Sucess had brought a grave and difficult problem to the dancer. If he were to agree to the conditions set forth by the officials of the Paris Opera he would have to remain in France for several years, and thus break the promises made to those who had been so kind to him at the Royal Theater in Copenhagen. If he fulfilled his obligations back home he could not make his debut in the world's greatest lyric theater, nor continue to develop through performance among the foremost artists in his profession. Upon the decision hung his entire future. It is easy to understand why August Bournonville considered the day the most crucial in his life.

Alone, he made the decision which he was convinced was the correct one. He chose to make his debut in Paris. At the same time he offered, in compensation for his remaining in Paris, to pay back the salary which had been granted him during his leave of absence. He added that when he felt he had attained maturity as an artist he would be happy to offer his services to Denmark.

His fellow-countrymen considered his action treacherous and labelled it desertion. Nevertheless, he continued to grow in artistic stature through constantly working among the great men and women attached to the Opera, where he made his debut with much success. After four years he appeared as a guest on the Danish stage in 1829. The people were greatly impressed with his achievement and came to realize that he had been right in his decision. The following year he was granted an appointment to the Danish Royal Theater and remained there, except for a few appearances abroad, for forty-eight productive years. *THE END*

Most of the material in this article is based on a chapter from "Efterladte Skrifter," a compilation of essays and notes by August Bournonville, edited by his daughter and published posthumously in 1891.

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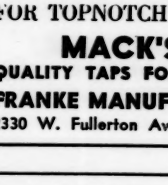

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TALK OF THE TRADE

By TONI HOLMSTOCK

For the past few months, the Artz Brothers of ART TEEN Sportswear in Philadelphia, have been visiting with dance teachers in the Delaware Valley. One of their questions was, "What do you want most in a basic dance costume?" Instructors of ballet, tap, baton, acrobatic and modern dance were questioned and suggestions carefully noted. With this information under their belts, the brothers went to work. On Sept. 1st, their catalogue will be ready for mailing, and eight new dance leotards will be featured. Write to them for a copy and get acquainted with the New Dance Look.

●

Students of the dance, particularly ballet students, will be enchanted with the new miniature ballet slippers, which can be pinned to a lapel, attached to a picture frame or used in other ways for decoration. They are made of satin in lovely colors and manufactured by TESORIERE. Teachers could easily use them as little awards for advancement in class work.

●

My good friends in the fabric business have been so very busy lately, that they have had little time to keep me up on the news. We have heard though, that ASSOCIATED FABRICS is reveling in its expanded space. Look in on them when you get to New York.

●

JEWELRY FOR DANCERS has come out with a set of sculptured figures in the five ballet positions, which stand about eight inches tall and are made of terra cotta or graphite in colors. Individually or in sets they make an impressive gift.

●

Eddie and Margaret Gay, Dance Consultants for STEPPING TONES dance records, dance to all their recorded accompaniments to test tempos for accuracy. They are both experts in Latin-American rhythms.

●

If you have difficulty locating such assorted items as mats, barre brackets tumbling belts, etc. you might look to FIRESTONE Dance Supplies, the headquarters for many pieces of apparatus.

●

If you've gone to the conventions the last few years, you can't have missed the shapely young lady from ALGY'S, who models some of the most ravishing costumes in sequins. It so happens that this charming "Miss" is none other than Mrs. Herbert Lieberman, wife of the proprietor.

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Reviews

(continued from page 8)

Giselle excerpt they were remarkably cohesive despite the dragging musical tempo. But we should like to see them — and the full complement of soloists — in a genuine season. The Ballet Russe de Monte Carlo has been playing cat and mouse with New York City for too long.

Philadelphia Ballet Guild
Paper Mill Playhouse
June 24, 1956

The New Jersey Summer Music Festival under the spirited musical direction of Samuel Antek, began its first season with an all-Mozart program. It was a tastefully selected combination of music consisting of the Haffner Symphony; the Piano Concerto in C Major, K. 503 played with great freshness by Leon Fleisher; and the *Les Petits Riens* ballet music staged by Elaine Wilson and performed by members of the Philadelphia Ballet Guild.

The danced portion of the program was unfortunately not on the same professional level as the music. And the choreographer permitted her dancers to conceal their lack of technique with fussy mannerism.

BY WALTER SORELL

The Arte Flamenco Troupe
Carnegie Hall
June 9, 1956

The almost incredible waves of Spanish dancing during the past two seasons have left us with, for the most part, pleasant memories. A new group, "The Arte Flamenco Troupe," came as a nice post scriptum to this season.

This small group, consisting of its star Luisa Triana, guitarist Mario Escudero, singer Chinin de Triana and four other dancers, made its debut in a diverting evening with some good dancing and a great deal of excellent singing. The stress was on entertainment.

Artistically close to Jose Greco's style, one could never quite shed the feeling that with only a little step from the platform of the recital hall these artists would make exceedingly good night club material. Miss Triana who choreographed and directed the show, found the right style only in her *Zapateado* which she danced, unaccompanied, in a brilliant and truly exciting manner. She was quite charming in an 18th century shepherdess dance, but, in general, she is inclined to sacrifice the necessary elegant line for dramatic accents which she vastly overdoes. Too strong an emphasis is also put on her arm movements.

(continued on page 77)

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A ROUTINE: TWO APPROACHES

BY PAUL DRAPER

I have often wondered why the word "routine" has two different meanings. In everyday life it is usually associated with something dull and dreary, something to be avoided if possible. But to most dancers it is also a word of great cheer and represents something highly desirable; a series of steps that one learns and performs.

I think the reason for this double meaning has nothing to do with dancing at all. It has to do with avoiding responsibility. A dance routine relieves one of most of the effort of becoming a dancer. This relief is desirable, and so a routine is something much sought after.

In learning routines some dancers actually avoid becoming masters of their art. They avoid hard study and years of time. They merely imitate steps.

If a step is a little difficult, they do something almost the same, and if the music is hard to play, then another piece in the same tempo is easily available. (The rhythm isn't exactly right, but it fits pretty well.) They put a break in here and start the next step on the left foot instead of the right so that the turns come out on their good side. And so, by every device available, except being in love with their work, they begin to think they know how to dance — or that they can show somebody else how to dance. If dancing could talk back, it would plead to be treated with more respect. It would beg to be learned before being used.

I think I can best illustrate exactly what I mean by writing out a routine for you. It won't be difficult, but it will show you, I hope, that certain fundamentals are more important than learning a routine. Here it is:

Use any moderate four with a beat. Face forward slightly to the left. Start on the L foot. Slap L, slap R, slap L, slap R, brush L, wing R, land R ball-heel, leave L extended as you land on R, step L, step R. The count is: and 1, and 2, and 3, and 4, and 1, and a 2, and 3, hold 4. The arms are in 2nd for the slaps, raise to a V shape as you wing and lower for the step, step. Repeat on the same side. Then: drop L heel, step R, shuffle L, step L, step R, step L, shuffle R, step R, step L, step R to begin a waltz clog (step R, shuffle L, step L, step R, slap L, shuffle R, etc.). The count is: and 1, and a 2, and 3, and a 4, and 1, and a 2, and a 3, and a 4, and continue this rhythm until you reach 2 of the eighth bar. You will now be on your L foot. Spring to your R landing R, L for and 3 and hold 4. The waltz clog is done in a slight *plié* and the arms move as we have often described for a waltz clog. The movement for a waltz clog is from left to right across the stage.

Repeat this entire combination, beginning on the R foot. You will finish with your weight on the R facing forward (I hope). Lunge to the left on the L in a deep *plié* with R straight to your right side on 1, hold for 3 counts. Then slap R, heel R, L toe in back and *pirouette en dedans* to the right. The count is: 4 and a 1. Stop by stepping L R on and 3. Now, pull-back (both feet, b-r-r-r-) step-step, pull-back, step-step, pull-back, pull-back step-hold-step-step. The count: and 1 (4 taps) and 2 (step-step) and 3, and 4, and 1, and 2 and, hold 3 and 4. The step after the two successive pull-backs is on the R. Step up on this, hold, and drop down for the step-step, L, R on and 4. Repeat this to the same side. The last eight bars begins with the familiar step brush hop, step brush hop. Start on t L foot, do it turning to the left and mo in a clockwise circle. 1 and a 2 and a and a 4 and a step shuffle R, step L, st R into a *pirouette en dehors* on the turning to the left and stop L, R, on; a 4. The step L shuffle R step L step is done in double time, making the st R on the and after 2. Repeat this combi nation. You are facing forward, weight R which is *croisé* in front of 1. *Glissa* to the left; and 1, again, and 3; *batteme* L leg high, 4; wing on R and land R ba R heel, L ball, L heel with force and on hold 2 and *glissade* to the right landi R, L, and 3, hold 4, *glissade* again right, and L, repeat wing step beginni with R *battement* on 2, finish on 3, wi R heel, step up on 4, hold 1 in a *piq* and finish step step step R, L, R, and 3. Arms overhead, feet together, hee raised, head up.

Evelyn Caroll

Now, I think most readers can do th and feel fairly satisfied with their pe formance. But there is no way that yo can be sure that you are doing it to th very best advantage of the steps involve or for your particular style of dancing And there is no way I can show you. No not by Labanotation, by film or standing beside you. Only technical security sure ness of the steps and of yourself ca bring the best results.

For instance, what are the slaps like Do the wings start to the side? Can yo hear the scrape plainly? Is the walt clog clean? Are the heels high off th floor? Do the arms move independently and smoothly? A thousand more question that only you can answer.

When you do find the best answers yo will discover that they are not contained in the dance you have just learned — th routine you like — but that they are found in that other kind of routine, th allegedly dull and dreary one, of constant practice and work and love, of really knowing your art.

If you learn how to dance you can do any routine in your field. If you just learn routines, it is most unlikely that you will ever become even a mediocre dancer.

(continued from page 44)

mistakes are made by American folk dancers and teachers of the folk dance. One record company (Folkraft) issued music for the Norwegian *Ruggen,* but the directions with the record are for the German *Siebenschritt* . . . seemingly a small thing, but not to either the Norwegians or Germans.

SIEBENSCHRITT — 7 STEPS

Because each country, including the United States, feels rather strongly about its own folklore and dances, the discriminating dancer and teacher must take care to identify each dance correctly and with proper music and style. Schools and TV programs have this responsibility too. These are the little things that do so much to promote better understanding between the United States and other countries.

P.S. We wonder if readers of this folk dance column would be interested in a question-answer section? Drop us a card and let us know. Or, is there any specific subject on folk dance you'd like to have us cover? Apropos the above article, would you like a similar one done on other forms of folk dance? *THE END*

Reviews

(continued from page 75)

The other four dancers — Ana Ramos, Lupe del Rio, Jesus Sevilla and Antonio Jimenez — assisted her ably in her endeavor to give their dances speed and surface dramatization; but deeper choreographic penetration, the projection of restrained passion and genuine pride would go much farther and perhaps lead to an artistically more rewarding level.

Senor Triana is an outstanding singer with a winning stage personality and excellent movements. Accompanied by Mario Escudero, he almost stopped the show with his *Alegrías de Cadiz.* Raymond Sachse was at the piano, as usual in his unobtrusive manner.

THE END

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(continued from page 6)

Gary Burne and **Merle Park,** who have had a highly successful season in which both have made marked progress, flew home to Rhodesia to visit their families, but arranged to give 5 performances while there, in Bulawayo and Salisbury. Many dancers spent a few days in Paris to see the Soviet Ballet from the Stanislavsky Theatre in Moscow.

Michael Somes and **Deirdre Dixon** took the opportunity to get married on July 7 at their local church in Clerkenwell, London. They were to spend their honeymoon in France.

By the beginning of Aug. nearly everyone will be back in London, for then rehearsals start for the Edinburgh Festival and the coming season. Schools, however, shut down in Aug. Most of the summer courses are completed, and the congresses and conventions are over. *Mary Clarke*

HOLLYWOOD AND LAS VEGAS

HOLLYWOOD: For Allied Artists, **Vera-Ellen** co-stars with Tony Martin in "Jeannie," which rolls this month in England. **Cary Leverett** set to choreograph "The Oklahoman".

At MGM, producer Sol C. Siegel has requested Soviet Govt. permission to take the "Les Girls" co. to Moscow for filming of Russian ballet sequences. Shooting begins in Paris in Sept. with **Gene Kelly, Leslie Caron and Mitzi Gaynor. Jack Cole** choreographs "Silk Stockings" next month, with **Fred Astaire, Cyd Charisse and Ann Miller.**

At Paramount, **Jack Baker** signed to stage dances for the Bob Hope starrer, "Beau James." At this writing, no decision as to whether **Donald O'Connor's** "The Buster Keaton Story" will employ a choreographer.

At RKO, **Miriam Nelson** has just completed her choreographic chores on "Public Pigeon Number One." **Nick Castle** still busy staging numbers for "Bundle of Joy," starring **Debbie Reynolds** and Eddie Fisher, including a Rock 'n Roll scene with Debbie and **Tommy Noonan.** Assisting Castle is **Audrene Brier,** along **Gloria de Werd, Dick Humphrys and Les Clark.**

At Republic, **Sylvia Lewis** is winding up her staging chores for Betty Hutton's "come-back" film, "Spring Reunion." The lovely and talented Sylvia, who is married to the director on the Ray Bolger Show, reports she will be dancing on B'way this season.

At 20th Century-Fox, **Sheree North** has been assigned the starring role in "Do Re Mi." **Bill Foster,** who recently staged some of the numbers for "The Best Things in Life are Free," (also appearing as a dance director), will do a Rock 'n Roll dance for the upcoming "Teenage Rebel."

At Universal-International, **Kenny Williams** is supervising all the dances in the series of Will Cowan shorts (in one of which choreographer **Earl Barton** will be featured as a dancer). Williams will probably also choreograph "Crazy Love." **Peggy Carroll** staged a Minuet and Mambo sequence for the Debbie Reynolds starrer, "Tammy."

TELEVISION: **Marge and Gower Champion** have purchased screen rights to their Screen Director's Playhouse TV-er, "What Day is This?" . . . Station KRCA begins a new 1-hour showcase of young talent featuring soloist **Don Powell** and **Archie Savage's** Afro-Cuban group. Savage's group were sensational on a **local TV show** recently . . . **Kevin Joe Johnson,** formerly with Milton Berle, is director, stager and choreographer for the Jaye P. Morgan summer TV show . . . **Ernie Flatt** is as enthusiastic as ever over his choreographic chores for "The Hit Parade." Producers would like him also to stage the show. Flatt leaves this month for Las Vegas for the openings there of Gisele MacKenzie and Dorothy Collins, whose acts he has staged.

AROUND L.A.: **James Brittain,** ass't. producer at MGM, directing and choreographing "Green Grow the Lilacs" for the Santa Monica Theatre Guild . . . Designer-decorator Tony Duquette, at a party in his studi-theatre, presented a ballet by **Francesco Barcasia,** which featured gifted **Lisa Lang.** Duquette plans to package musicals, plays and ballets for films and TV at his studio . . . Choreographer **Ruth Godfrey** is beginning a workshop Group consisting of **Lisa Lang, Robert Bannis, Aaron Girard and Robert Piper** . . . Composer Dimitri Tiomkin flies to London to discuss the possibility of adapting his "High Noon" ballad for Sadler's Wells . . . Choreographer **Robert LeHouse** presented an African Folk Dance Fiesta at Hollywood Women's Club as a benefit for Interracial Friendship Day Camp. LeHouse has just finished 4 weeks as instructor in Sudanese dance at **Eugene Loring's American School of Dance** and will soon do a nightclub date at the Islander in Honolulu.

Lee Scott has taken over choreographic chores on the new musical, "The Happy Dollar," in which soloist **Fred Curt** is a stand-out. **Mary Val, Liz Ackard, the Berk Twins,** and Lee's wife **Betty Scott,** deserve kudos for their fine performances . . . **Roy Clark,** who assisted Nick Castle on "Joy Ride," is huddling with producers concerning the staging of two legit shows next season, one on B'way and one to be done locally.

Lotte Goslar's "For Humans Only" is the current attraction at the new Comedia Theatre and features **Freddie Albeck** and **Michel Panaieff.** Local critics raved over the excellent pantomime-dance production . . . On Aug. 12 Mr. Panaieff's **Ballet Concerto Group** will present "Chopin Concerto" in its entirety, with **Anna Cheselka, Rosemary Valaire, Lila Zali, Roberta Laune, Stanley Hall** and Mr. Panaieff. (A 4½ minute excerpt was used in **Leslie Caron's** film "Gaby") . . . It looks as though **Roy Fitzell** will choreograph both "The Red Mill" and "The Student Prince" for James Doolittle's Greek Theatre season.

NIGHT CLUBS: **Teddy and Phyllis Rodriguez** are bringing ballroom teams back into the local spotlight with their current stand at Ciro's . . . Team of **Ralph and Lorraine** (The Boy and the Mannequin) have just returned from Johannesburg and will soon embark on a European tour . . . **Hal Belfer** back from Vancouver, where he staged **June Havoc's** new act, due to play at London's Cafe de Paris . . . Team of **Allan and Ashton** breaking in new material in Bakersfield, to be followed by 2 weeks in Reno . . . The Statler's Terrace Room is featuring the exotic, jazz and Calypso routines of **Chandra Kaly** . . . The **Dorothy Kramer Dancers** currently appearing in the Ambassador's Cocoanut Grove . . . Patti Page's Ambassador show boasted one of the best hoofing teams in the business, **Connie & White** . . . Andrews Sisters have signed **Charles O'Curren** to stage their new act . . . **Jonathan Lucas** will do the same for Jane Powell.

LAS VEGAS: Big news is the spectacular opening of Judy Garland at the New Frontier. **Robert Alton** is responsible for choreography and staging. For this engagement the New Frontier chorus girls have all been supplanted by Judy's 11 boys: **Don Torrillo, Lance Avant, Pat Gorman, Bob Street, Jimmy Brooks, Maurice Du Rea, Bernell Dietsch, Gene Reed, Jerry Stabler and Bert May** . . . **Ron Fletcher** bows out of the Flamingo after many years, to be replaced by **Hal Belfer.** Ron may go to the New Frontier, replacing **Dorothy Dorben,** who still has the Riviera . . . **Dotty Dee** takes over the Dunes, which is putting on its 1st show in 8 months. Rumor has it **Don Arden** will bow out of the Desert Inn. Those staying put in this unpredictable town are **Bob Gilbert** and **Renee Stuart,** at the Sands, **George Moro,** at the Sahara, and **Gayle Robbins** at the Thunderbird. *Ted Hook*

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NEWS FROM DENVER

On June 12 the **Plastic Ballet Studio,** directed by **Vera Graham,** gave a concert at Phipps Aud. "Hebrew Melody," based on a group of psalms, was a moving work in the Duncanesque style . . . **Lillian Covillo** and **Fredann Parker** dance this month at the Miss Colorado Pageant. Their annual pupils' recital June 15 featured 2 ballets, "Cinderella" and "Pandora" . . . "Gillipeg," an original ballet based on a science fiction story, was a delightful highlight in the annual concert this month by students of **Gladys Andreyev** . . . **Rhoda Gersten** gave a modern dance recital June 24 at Farmer's Union Aud. . . . The **Children's Dance Theatre** of the **Lamont School of Music** has opened a branch in the mountain village of Conifer, Colo. . . . **Florence Kessler** is directing the dances for the Denver Post's production of "Show Boat." Principal dancer will be **Hope Moore.** *Rhoda Gersten*

SOUTHERN CALIFORNIA NOTES

Modern dancer **Karen Burt** heads the Dance Dept. at **Idyllwild School of Music and the Arts** (near Palm Springs), with **Merce Cunningham, Bella Lewitzky, Eugene Loring and Virginia Tanner** prominent on the faculty. Their 3rd Contemporary Dance Workshop, July 30-Aug. 12, will end with programs staged by each of the 5. Miss Burt and Miss Lewitzky will also choreograph for Drama and Music Dept. presentations. Miss Burt's "Mr. Everyman" had a well received preview performance June 29 & 30 at the Dance-Drama Center, Long Beach, with dancers **Bill Beadle, Arthur Black, Les Buckner, Charles Carlson, Jan Dickey, Charlotte Galvan, Ruth Gartler, Charles Elder, Pamela Lichti, Ronnie Meren, Roberta Miller, Jeannie Reeves, Bob Sorrel & Francine Story.**

Gene Nash was featured in a dance unit in the June L.A. Home Show . . . **Sandra Scarbo,** pupil of **Eduardo Cansino** (Rita Hayworth's father), reached the finals, doing a Spanish dance, in the Miss San Diego talent contest. Winner, **Gay Cowie,** credits modern dance training for her poise. Other dancers competing were **Anna Alford, Elaine Block, Joan Hammett** . . . The Theatre, Long Beach, is presenting its 1st musical, "Pal Joey," with **Oney Alvis** as Joey and **Lee Gayer** as Gladys . . . The **Audrey Share Dancers** were featured at the Long Beach convention of AHEPA.

Concluding program on the Westside Jewish CC series, June 29, was a Festival of Jewish Dance, with works by **Bella Lewitzky, Ruth Zahana, Sylvia Bach** and their cos. . . . June program of the **Ethnic Dance Theatre,** at the Ruth St. Denis Theatre Intime on June 22, was a "Caravan of Araby," with **Karoun Tootikian, Lalla Lezli, Joan Brauner, Charleece Cockrell, Anelia Redie and Lou Gam.** *John Dougherty*

NEWS FROM DENMARK

The premiere of "Flitter" (Vignettes) at the Pantomime Theatre in Copenhagen's Tivoli Gardens received more attention than is usual for a new work by this co. It was **Niels Bjorn Larsen's** first work for the group since he resigned as ballet master at the Royal Theatre to accept the post of ballet master at Tivoli, and the public was curious to see what he had been able to do with these dancers whose technical ability is modest, but whose charm is considerable.

As a ballet, "Flitter," a series of circus episodes, is not up to most of Larsen's previous work. His "Tyl Eulenspiegel" done by the same co. two seasons ago was better. Most important, however, was the fact that no one was assigned steps he could not perform well, and the choreographer showed ingenuity in devising a vocabulary which was interesting.

Among Larsen's many intelligent plans for the future of this delightful little Tivoli Garden Theatre is the development of its dance aspects. (No changes anticipated in its commedia dell'arte repertoire.) This would mean a great deal to Danish dancers since at present it is impossible for a dancer who is not fortunate enough to be enrolled at the Royal Theatre School before the age of ten to make a career as a performer in Denmark.

A group of eight members of the **Royal Danish Ballet (Kirsten Simone, Mette Mollerup, Kirsten Ralov, Inge Sand, Henning Kronstam, Fredbjorn Bjornsson, Stanley Williams and Anker Orskov)** have just returned from Ireland where they danced a program of excerpts from the Danish repertoire, performing a week in Dublin and a week in Belfast. Mr. Kronstam now goes on to engagements at the music festival in Aix-en-Provence.

Aside from the **NYC Ballet's** first appearance in Denmark and the Royal Danish Ballet's tour in America, the biggest news of next season is the plan to stage a complete "Sleeping Beauty" at the Royal Theatre. **Ninette de Valois** has selected the cast and **Peggy van Praagh** will rehearse the co.

William Livingstone

NEWS FROM FRANCE

Forty-seven years after the arrival of the Diaghilev Ballets, the Chatelet Theatre again welcomed (June 11) an important Russian co. — the **Ballet of the Lyric Theatre of Stanislavsky and Nemirovitch-Dantchenko.** The co. is quite different from its famous predecessor. The original looked toward the future. This one turns resolutely back to the past, and its version of "Swan Lake" must be very much like the one offered in Imperial Russia at the turn of the century.

Despite its musty decors and costumes in bad taste, the production has very definite good points — the musicality of the corps de ballet, the ease and intelligence of the ensemble movements, the dramatic sense of the secondary performers. What is missing is the inspired lyricism of an authentic prima ballerina.

The **Ximenez-Vargas Spanish Ballet** followed **Rosario** and **Roberto Iglesias** on June 1 at the Theatre de l'Etoile. It was a dance recital, rather than a ballet presentation. With delicate good taste, four soloists followed each other and displayed the excellence of their style — a pure one learned from Pilar Lopez whose pupils and partners they were.

In addition to the technical seriousness and the nuanced zapateado of Roberto Ximenez, and the Andalusian fire of Manolo Vargas, one could also admire the delicate sensitivity of **Ana Mercedes** and **Victoria Salcedo;** and the warm voice and elegant plastique of **Fina Vivo.** Among the best works were "Boleros del Burraeo" and the traditional "Cuadro Flamenco."

Each year the Enghien Casino reserves two evenings for ballet galas. This year's (June 14-15) were quite dissappointing. None of the three works by **Maurice Bejart** measured up to his "Symphonie Pour Un Homme Seul" presented last autumn. "Divertimento" by **Leonide Massine** was put together too quickly and was too specialized in style for a very inexperienced corps de ballet. **Claude Bessy** and **Peter Van Dijk,** surrounded by **Francine Collement, Jacqueline Rayet, Raoul Bari, Duflot,** and **Franchetti** of the Opera, contributed their elegance and nobility.

At the Paris Opera **Josette Amiel** and **Raoul Bari** were the principal interpreters in a new divertissement created by **Serge Lifar** for "Tannhauser." June 16 the corps de ballet gave a choreographic demonstration in the Dijon Palace in Burgundy.

Marie-Françoise Christout

NEWS FROM SPAIN AND PORTUGAL

MADRID: The **Grand Ballet du Marquis de Cuevas** closed its Madrid season. **Nora Kovach** and **Istvan Rabovsky,** ending their guest appearances with the co., had a tumultuous sendoff. They have left for holidays in Italy and France and return to the States in Aug. The Marquis gave a surprise to Madrid audiences in the special appearances of **Erik Bruhn.** They have never seen a pair like **Rosella Hightower** and Mr. Bruhn and were particularly enthusiastic about the Black Swan Pas de Deux. After a tour of the Spanish provinces, the co. went to Vichy. They return for the Seville Festival in Oct.

The **Roberto Ximenez-Manolo Vargas** co. is back after their successful season at the Theatre de l'Etoile in Pairs. In Aug. they open a North European tour in Holland

(over)

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. . . **Pilar Lopez,** who has been dancing in the open air theatre in Madrid, has received from the government the Grand Cross of the Order of Queen Isabela.

BARCELONA: The **Robert Iglesias-Flora Albaicin** co. has opened a season at the Poliorama Theatre, with good response from critics and public. They next tour Italy and Switzerland . . . Dancer **Rafael de Cordoba,** with 2 girls, is appearing at the Cortijo night club, after completing a film in Madrid. He is booked for the Villa Rosa night club in Rome for Aug. . . . The Liceo Opera announces that the de Cuevas co. will appear there for a month in April 1957 . . . The Spanish sextet, **Los Triana,** have been booked through Dec. by the Lido in Paris. They then go for a 1-year engagement at the Prince of Wales Theatre, London.

LISBON: The **C.I.C.** celebrated its 10th anniversary with a series of matinee performances by pupils of **Margarida de Abreu** at the San Carlos Opera. The group has been booked by the Ministry of Information to perform in the provinces this summer . . . Annual recitals have been presented by teachers **Ruth Aswin Heller, Georgina Villas Boas, Sosso Dukas-Schau and Luna Andermath** — in Lisbon — and by **Elsa Mastbaum** and **Isabel Affonseca** in Evora and Leiria (the 1st provincial ballet schools established in Portugal).

Luigi Gario

REPORT FROM GERMANY

Tatjana Gsovsky's Dance Theatre-Berlin has recently finished an extended West Germany tour. Co. was headed by **Natasha Trofimova** and **Janet Sassoon.** Latter is from San Francisco and scored as the Queen in "Hamlet" and as the frustrated woman in "Signale." Male soloists were **Gert Reinholm, Ralf Smolik and Vladimir Marov.** An injury kept **Irene Skorik** from appearing with the group as guest artist, but she is signed for the next tour which begins with the Sept. Berlin Festival. Meanwhile Gsovsky is preparing "Swan Lake", Act II, and Boris Blacher's "Moor of Venice."

The 2 East Berlin opera houses have not been inactive. At the Komische Oper, **Gertrud Steinweg** was responsible for a double bill of Gluck's "Don Juan" (title role: **Werner Hoellein,** with **Georg Groke** in an impressive portrayal of the Grand Inquisitor), and Prokofieff's "Chout" (with **Gudrun Mueller** and Mr. Groke as the hilarious Buffoons). The Staatsoper premiered "Coppelia," with choreography by **Lilo Gruber** and a cast headed by **Elfi Zimber, Inge Koch, Hans von Kusserow and Jean Robert.** The East Berlin Metropol operetta theatre has staged a full-length "Snow White," with choreography by **Anni Peterka.**

Under **Alan Carter,** Munich is quickly strengthening its reputation as an interesting ballet city. Carter has created a new ballet, "Les Parapluies," an amusing trifle, starring Natasha Trofimova and **Franz Baur,** just the right sort of hors d'oeuvre to whet one's appetite for the more exacting revival of "Giselle," not undertaken by the Munich co. for 61 years. Skorik appeared for the 1st time as Giselle, making a commendable debut (after the premiere the role was danced by **Annette Chappell).** Mrs. Carter (alias **Joan Harris)** was Queen of the Wilis, and **Heino Hallhub** was Albrecht. Due soon is the continental premiere of "The Rake's Progress," supervised by **Peggy van Praagh,** hailed as "the 1st British ballet, as distinct from the classics, ever to be mounted by a foreign co." Ballet performances of this year's Munich Opera Festival are Aug. 13, 16, 23, 26 and Sept. 2.

At Frankfort the season's ballet fare included "Daphnis and Chloe" (title roles: **Rainer Kochermann and Maria Fries),** Bartok's "The Woodcut Prince" **(Irene Mann and Marcel Luipart),** and "Pulcinella" (Fries, Kochermann and **Herbert Freund**). Choreographer was Herbert Freund . . . Hanover saw the 1st German performance of "The Moor of Venice" (with **Otto Sterman,** a Dutch Negro sports trainer as a very controversial Othello), with "Pas de Coeur" and a Purcell suite as curtain-raisers. **Yvonne Georgi** did the choreography . . . In Wuppertal, **Erich Walter,** one of Germany's outstanding young choreographers, was in charge of the elaborate ballet production of Mozart's "Idomeneo" and also for Dallapiccola's "Marsyas." . . . Hamburg's ballet master, **Hans Macke,** was seriously ill during the season and Munich's **Werner Stammer** substituted as guest choreographer for "The Miraculous Mandarin," "The Firebird," and "Facade." . . . For the premiere of "Janosik," a full-length Czech ballet, Dresden imported the entire staff of the Prague production, including choreographer **Vlastimil Jilek.** Thus the folklore Slovakian elements of the ballet were realized miraculously. Dresden soloists (and above all **Karlheinz Rosemann** in the title role) and group rose splendidly to the occasion.

Recent months have brought many foreign troupes. Munich cheered **Roland Petit's Ballet de Paris** and **Dolin's Festival Ballet.** West Berlin was also host to the Petit co. **Janine Charrat's Ballets de France** and **Paul Goube's Ballets de la Mediterranee** toured East Germany. East Berlin saw the **Polish Nat'l Ensemble of Song and Dance.** The Wiesbaden Festival witnessed — apart from the Berlin Stadtische Oper's "The Sleeping Beauty" — the German debut of the **Belgrade State Opera Ballet** in Baranovic's "A Chinese Fairy Tale."

Horst Koegler

REPORT FROM MEXICO

Anna Sokolow, and assistant **Jeff** [illegible] **can,** have left after teaching for a 6-w[illegible] period at the Bellas Artes. She presen[illegible] her "Poem," plus 2 technique demons[illegible] tions and a series of provocative and [illegible] troversial round-tables. From NYC [illegible] was due to go to London for a visit, t[illegible] to Zurich for 2 weeks of teaching, be[illegible] reporting with her co. to Conn. Coll. [illegible] the **American Dance Festival** in New L[illegible] don.

Felipe Segura and **Sergio Unger** [illegible] sented the **Ballet Concierto de Mexico** [illegible] a short season. While well rehearsed [illegible] produced, the performances had a [illegible] studio atmosphere. There was, howe[illegible] some truly brilliant dancing by **La[illegible] Urdapilleta** and **Jorge Cano,** both of wh[illegible] would do credit to a large internatio[illegible] co. Their technique and style put th[illegible] light years away from the rest of [illegible] group. The co. is very young and we m[illegible] wait for growth.

Lupe Serrano and **Michael Lland** g[illegible] 5 sold-out performances, with deserv[illegible] ovations at each. Felipe Segura was [illegible] excellent Dr. Coppelius.

July also saw the premiere of "A M[illegible] summer Night's Dream," with choreograp[illegible] by **Guillermo Keys** — a laudable but [illegible] exciting effort; the premiere of the 2-[illegible] "Rescoldo" by **Ballet Nacional;** and t[illegible] inauguration of the 1st summer course [illegible] the **Nuevo Teatro de Danza.**

John Fe[illegible]

NEWS FROM LATIN AMERICA

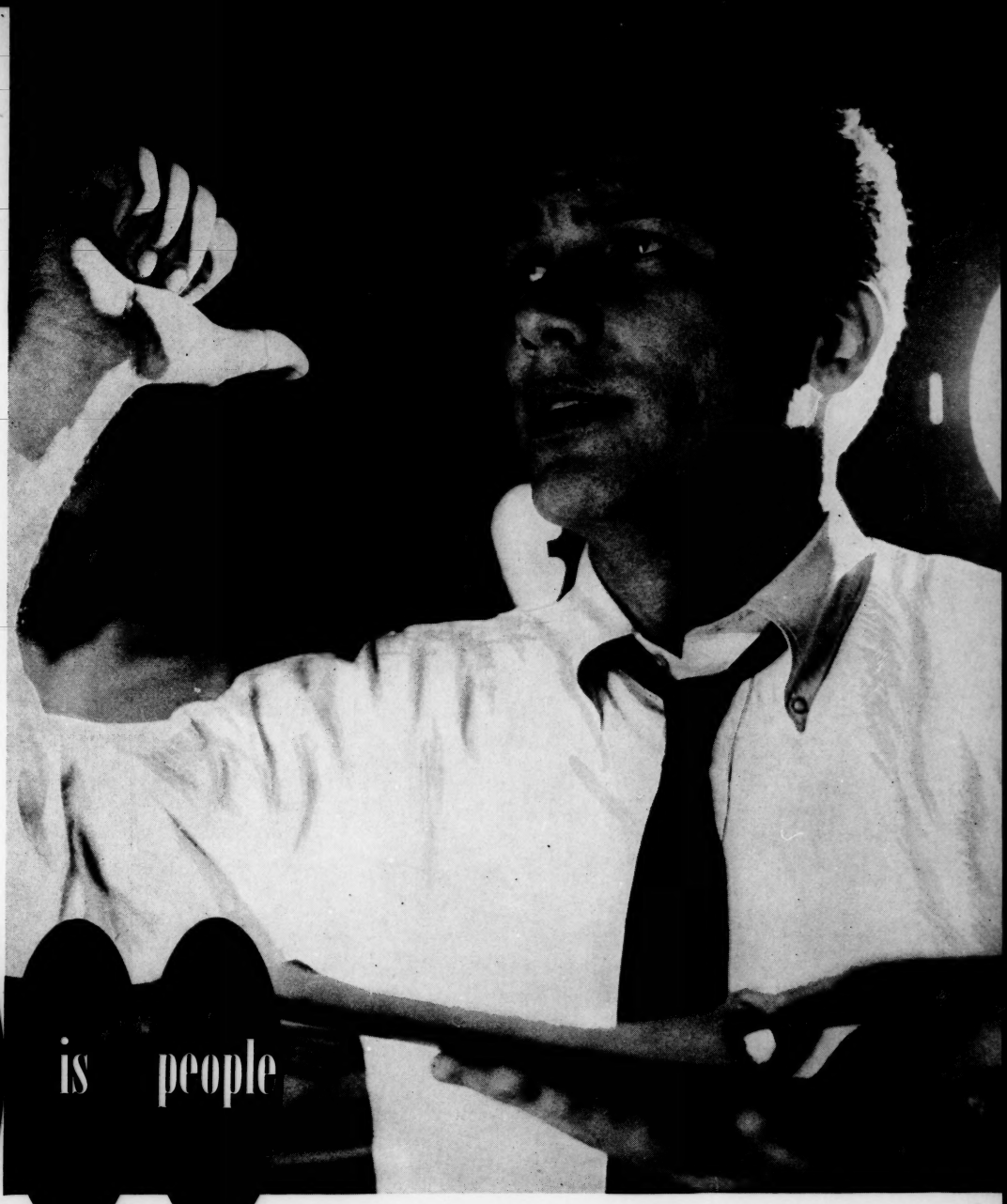
BRAZIL: **Tamara Toumanova and Wladi[illegible] Oukhtomsky** have given 5 successful co[illegible] certs in Rio, including one in a lar[illegible] basketball stadium. Besides the hackney[illegible] recital pieces, Toumanova presented [illegible] suite from "Esmeralda," **Lifar's** "Ro[illegible] and Juliet" and her own "Dance of [illegible] Seven Veils."

Sylvio Wanick-Rib[illegible]

ARGENTINA: Ballet performances at [illegible] Colon and Argentino de la Plata h[illegible] begun again . . . **Otto Werberg** is revi[illegible] his "Teatro del Ballet" after a recess [illegible] several years . . . **Jorge Tomin** is due [illegible] launch his new ballet group soon . . . **Janine Charrat** is expected at the Co[illegible] where she will stage several of her ball[illegible] with the resident co.

CHILE: Choreography and performance [illegible] the new ballet, "Ensueno (Ravel, **Hei[illegible] Poll),** were undistinguished and this wo[illegible] seems fated to disappear soon . . . T[illegible] **U. of Chile Ballet,** because of transport[illegible] tion difficulties, had to announce a la[illegible] minute cancellation of its July visit [illegible] Mendoza, Argentina . . . The **Sull[illegible] Classical Ballet** opened its 1956 seas[illegible] with "Swan Lake" and "Graduation Ball"

Hans Ehrmann-Ew[illegible]
"BALLET"



Seventh in a series of Tributes to the "People of the Dance."

he dance is people

The dance is people. One of these people is the STAGE MANAGER.

From the sound of his command ". . . places, everybody! . . ." to the echo of the last applause — *he's* at the helm. Backstage, he keeps a hawk-eye on attendance, bends a responsible ear to grievances — no heat in the dressing rooms . . . too hot in the dressing rooms . . . that splintery spot near the footlights again . . . Yet somehow through it all he gets the equipment up, the stage set and the show rolling. Showtime, with lighting cues and script, he controls the Big Push . . . hustles the heaving scenery . . . keeps the entrances from tangling with the exits . . . ready on the instant for a little desperate prompting.

Where others' jobs end with the finished script and score, *his* begins . . . night after night he maintains the timing, the pace — the very *shape* of the show. All he needs for this is his theatre-wits, his adaptable nerves—and his pocket full of aspirin.

It is people, too — fine craftsmen — who have made Selva such an important part of the dance scene. Their care and skill in fashioning the finest dancewear is the reason why, today, most dancers insist on the Selva label.

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Balanced-Design dance footwear, costumes & accessories

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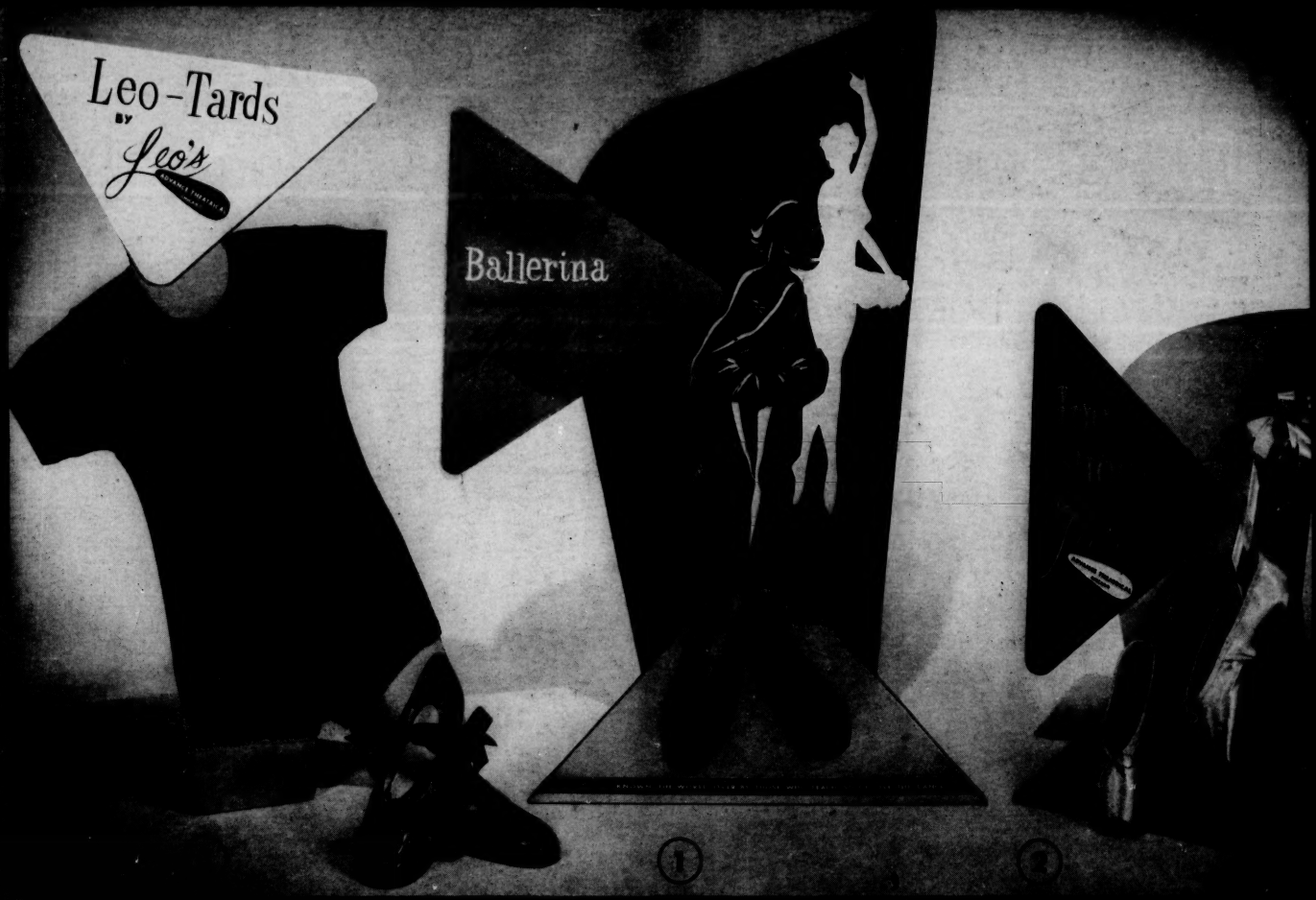
eye-catcher for little ballerinas

—just in time for "Back-to-School"



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